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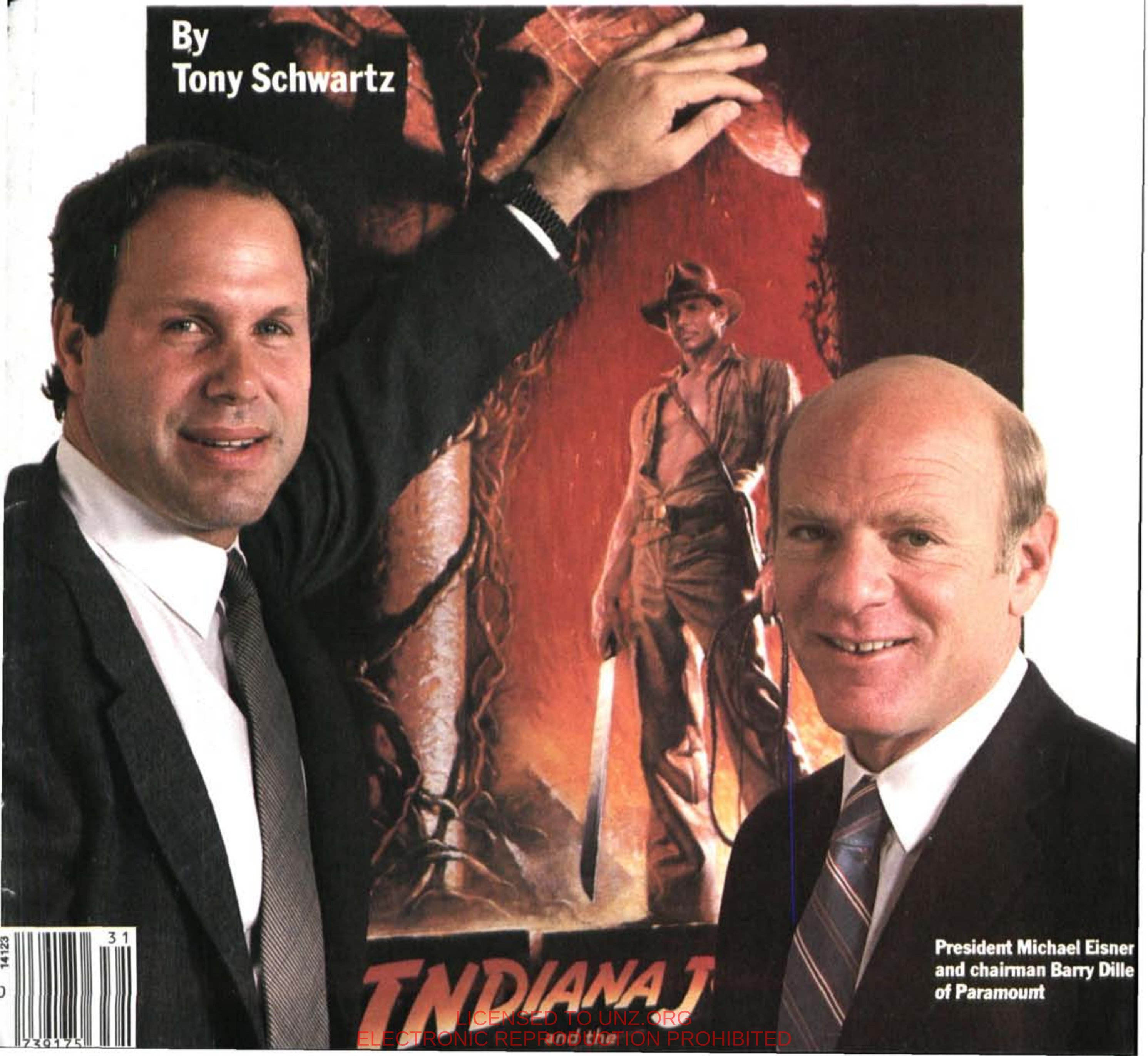
Michael Kramer: Snapshots at the Convention

Gael Greene on Rockefeller Center's Renaissance

NEW YORK®

Hollywood's Hottest Stars

By
Tony Schwartz



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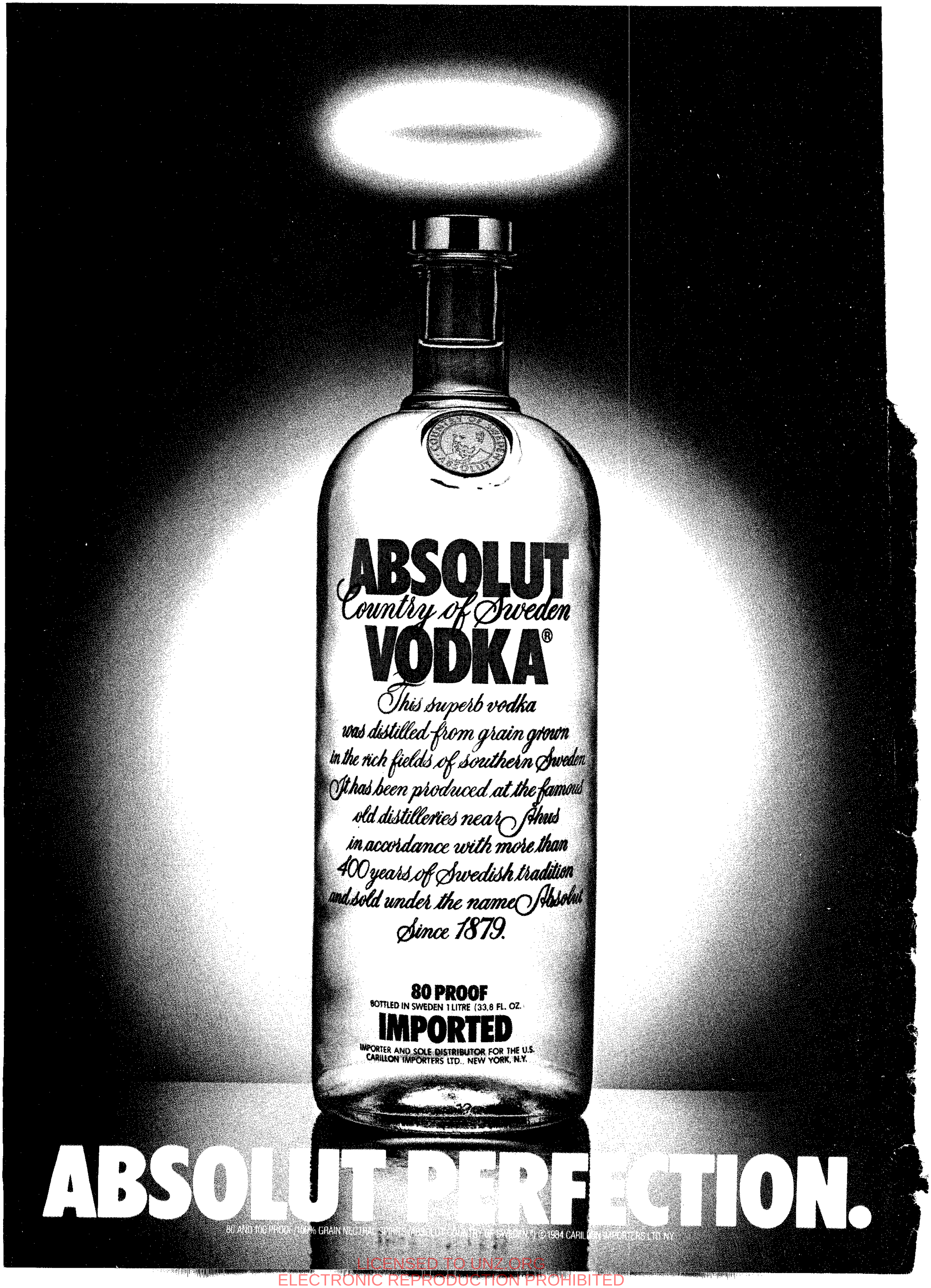
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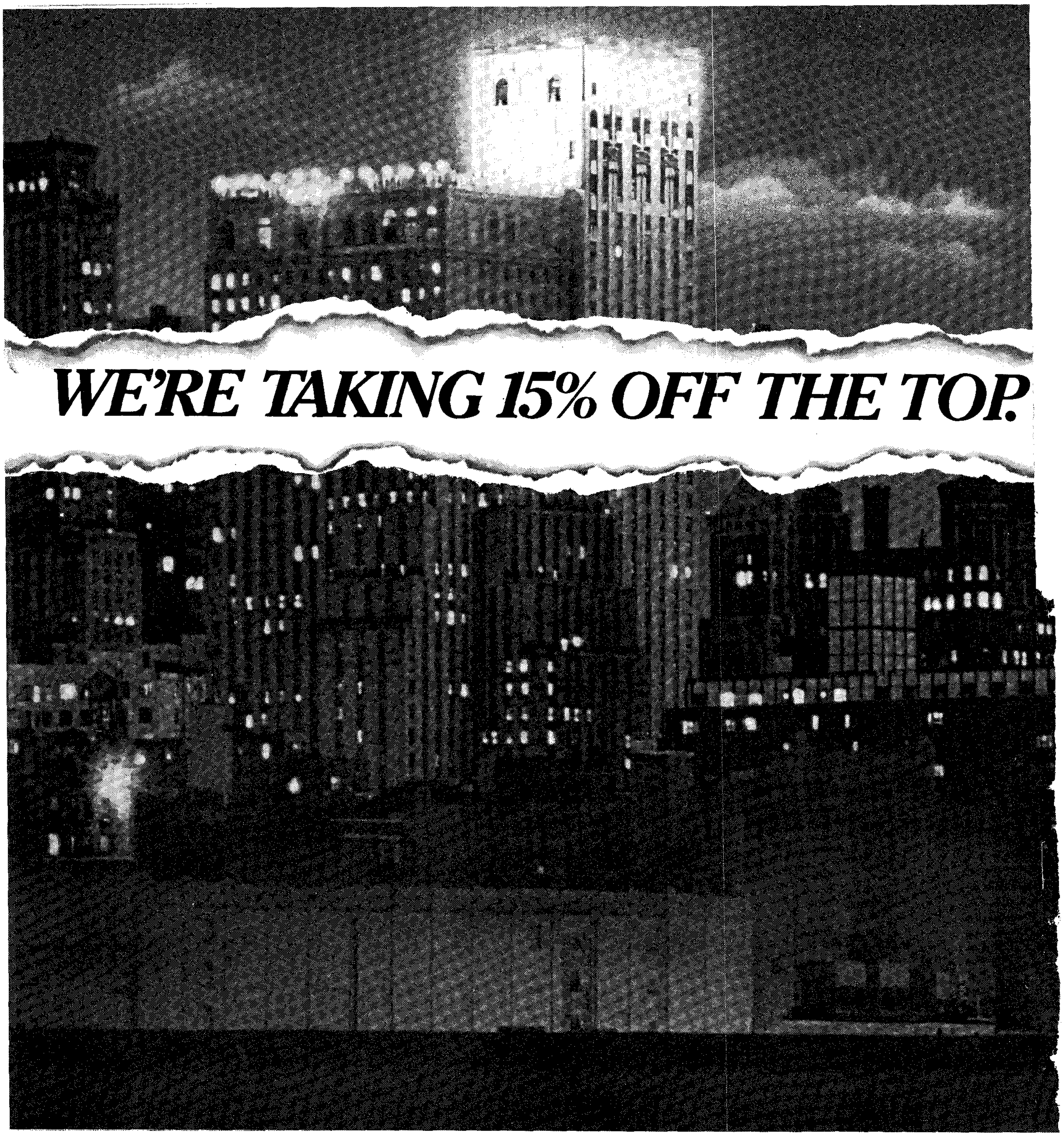

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By Michael Kramer

Last week's Democratic convention was scripted for TV. But prime time can't capture the soul of a party—that's a matter of yelling and screaming, and in that regard, San Francisco had much to teach about the Democrats. From building a platform that's creaky with special-interest planks to picking a candidate who manages to shoot himself in both feet to lining up an edgy stable of future stars, the Democrats have mapped a long road. Michael Kramer reports.

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Hollywood's Hottest Stars
By Tony Schwartz

"Paramount," the saying goes, "is the studio that gives you a green light and then dares you to make the picture." In the last few years, Barry Diller and Michael Eisner, Paramount's top executives, have dared directors to make some of the highest-grossing movies ever. The studio's trademarks are strong stories, mainstream characters, and a management style that one ex-Paramount executive calls "very rough." They have made Paramount the leading studio in Hollywood—by every measure but popularity.

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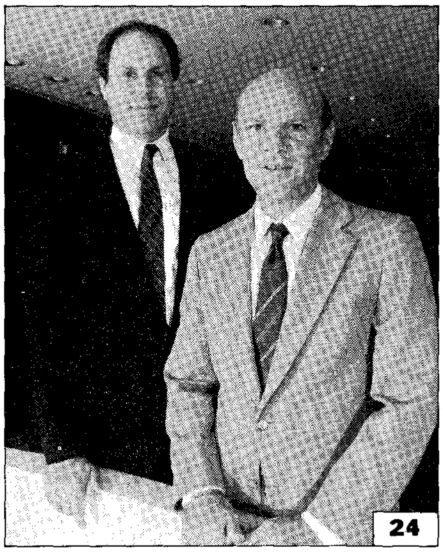
By Gael Greene

For years, New Yorkers have let the tourists have Rockefeller Center. But now, with the elegant Sea Grill, the folksy American Festival Cafe, and the casual Savories, Restaurant Associates has created a celebration of American dining at the center. Each of these restaurants offers a good reason for New Yorkers to reclaim Rockefeller Center.



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Cover: Photograph by Harry Benson.

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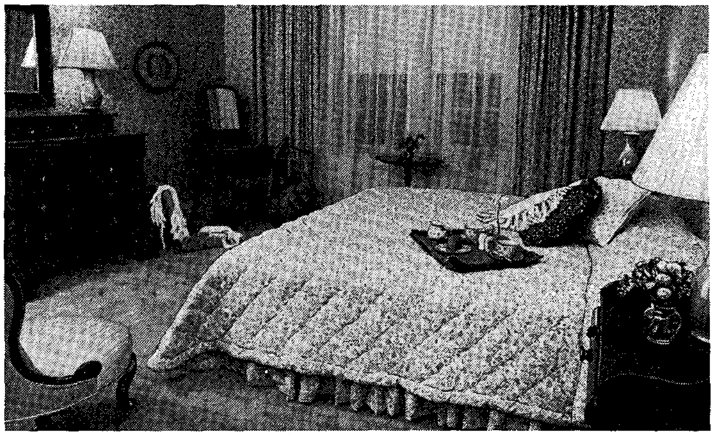
Photographs: left, A.P./Wide World; center, Harry Benson.



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LETTERS

Keeping the Peace

RE YOUR UN-HAMPTONS ARTICLE ["Living It Down in the Un-Hamptons," by Jesse Kornbluth, July 2–9], I penned the following:

They came in hordes from the city and said, "Isn't this town cute and pretty."
They strutted and clowned,
Made the clam diggers frown,
And asked to see the local "characters,"
And in the fall, thank God, they left for Town.
They swagger and brag,
Wear nameplates and tags,
Boasting, "We'll change this place an itty-bitty."
But now it looks just like New York City.

Please un-discover us soon.

Margery Dickinson Burns
Southold, N.Y.

MY HUSBAND AND I ARE LIVING IN THE old Elmer house in Southold, Long Island. The beauty and peace of the North Fork were just a few of the many reasons we moved here. It offers a truly natural, simple, creative existence that the South Fork cannot rival.

Caren A. Heacock
Southold, N.Y.

I WAS HARD-PRESSED TO RECOGNIZE Main Road, Southold, as described by David Jackson, who made it sound as if his establishment were an oasis of chic in an otherwise barren desert. As a born and bred Manhattanite now living there, I admit the culture shock takes some getting used to, but if this isn't paradise, it's as close to it as you're going to get and still be within two hours of the city.

Bertrice Small
Southold, N.Y.

Auto Biography

THANKS TO YOUR SPECIAL ISSUE "SUMmer Pleasures" [July 2–9], we can spot a 1953 XK120 SM Jaguar in no fewer than two ads—John Weitz (page 53) and Vantage Ultra Light 100s (page 75)—as well as another model in the ad for Ontario tourism (page 117).

Terri and Shari Rollins
Cambria Heights, N.Y.

Double Exposure

ART CRITIC KAY LARSON VOLUNTEERS expert testimony in the matter of artist Michael Cockrill's complaint that one of his designs—a published cartoon of Lee Harvey Oswald being shot—was copied by David Salle in a painting titled *What Is the Reason for Your Visit to Germany* ["Art: The Genius of Gris," June 11]. The testimony is tortuous and irresponsible, and it raises the frightening prospect of a major artist's being punished for exercising his unique style, which Larson misunderstands totally. Salle uses secondhand imagery not because he can't draw but because of its redolence of other hands and minds, other tastes and intentions. As for Cockrill's "theme" of the "connection between sex and violence," Salle cannot possibly have borrowed that, because he never deals with themes. By emphasizing *dis*connections, his work questions the power and authority of images to *say* anything at all. These are art matters, of course, and much less fun than courtroom drama. But Larson's terrible muddying of the issue of artistic quotation must be challenged.

Peter Schjeldahl
Manhattan

Kay Larson replies: Salle's "secondhand imagery" was in this case apparently transposed, without visible changes, from a copyrighted drawing by an artist considerably less famous than he. Is this "redolence of other hands and minds," as Schjeldahl so fatuously claims, or is it moral and aesthetic bankruptcy? And why is Schjeldahl, a critic himself, so willing to play apologist for Salle? As for misunderstanding Salle's style, I refer Schjeldahl to my first review of Salle's February show ["Art: The Low Road to SoHo," April 9], in which I considered Salle's visual and thematic "disconnections" at great length. I suggested then that there was something both slipshod and cheap about the extent of his dependence on other artists' styles. I had no idea how right history would prove me to be.

Letters for this department should be addressed to Letters to the Editor, New York *gazine, 755 Second Avenue, New York, . 10017. Please include a daytime phone nber.*

Half-Baked or Well Done?

IN AN ARTICLE ABOUT SOUTH STREET Seaport ["Sampling the Seaport," by Gael Greene, July 2–9], I counted a dozen references to the author's preference for undercooked food. This seems to imply that some mark of distinction is attached to those who prefer their food barely cooked. Isn't it simply a matter of individual taste? I am reminded of the nonsense that used to occur over who could make the driest martini.

Fred Malina
Mount Kisco, N.Y.

Slights of Broadway

I FULLY AGREE WITH JOHN SIMON'S criticism of the Tony awards ["Theater: A Physician in the House," June 11] and with his call for either making them "truly ecumenical New York theater" awards or abolishing them. It's certainly true that more exciting and literate theater can be found Off-Broadway than on, as Simon says, and it's high time for those who vote for the Tony awards to put their much vaunted "love for the theater" above commercial interests.

Susan N. Faulkner
Queens

IF JOHN SIMON WERE IN HIS ADOLEScent period of theater journalism, I might understand his attack on the Tony awards. However, he has been on the scene too long not to understand the purpose, reason, and definition of the Tony awards. The Tonys are an election by the theater producers and managers following an agreed-upon set of rules. Eligible are those commercially produced shows that play at Broadway houses. What that includes is not always clear, and controversies can result. But that criterion is the passport for entry into the competition. Is it right? Is it wrong? We don't know, but it's the best we have, and it works for most.

Lee Guber
Music Fair Group, Inc.
Manhattan

Déjà Vu

BERNICE KANNER WROTE AN INTEResting story about filming a commercial on the floor of the New York Stock Exchange after-hours ["On Madison Avenue: Night Court," May 28], noting that no commercial had ever been shot in the stock exchange. In the fall of 1981, the New York State Department of Commerce shot a commercial for its business-development program at the exchange. Instead of Jimmy Connors hitting balls at 2,000 miles an hour, this ad showed a veteran night watchman making his rounds in the quiet darkness of the floor, and observed that companies small and large thrive in New York State.

William J. Donohue
Commissioner
Department of Commerce
Albany, N.Y.

JIMMY CONNORS AND PAINE WEBBER were not the first to shoot a commercial on the floor of the New York Stock Exchange. John Houseman spent an evening at the exchange in 1979 earning money the old-fashioned way: shooting a commercial for Smith Barney.

Daisy Sinclair
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INTELLIGENCER

BY SHARON CHURCHER

Bert Lance and the Arabs: More Disclosures

THE DEALINGS BETWEEN Bert Lance and Arab business interests that riled Jewish leaders last week did not end with the Georgia banker's previously reported 1978 contacts, according to a former Senate Foreign Relations Committee staffer who has been looking into the flow of petrodollars into the United States.

From 1978 through 1983, Lance worked as a consultant to Arabs investing in U.S. businesses, according to Steven Emerson, who was on the congressional committee's foreign-economic-policy staff and has written a book called *The American House of Saud: The Petrodollar Connection,* for Franklin Watts. The Arabs have provided a large part of the income of the Lance Company, an unincorporated firm set up around 1978 in Calhoun, Georgia, by the banker, said Emerson.

"I have no reason to believe Lance's heavy involvement with Arab money was discontinued after 1983," Emerson told *New York*. He names Lance along with many other former officials of the Ford, Carter, and Reagan administrations as the leading middlemen who advise petrodollar investors.

In two cases widely reported in 1978, Lance arranged for a Saudi businessman to acquire control of an American bank and had a $3.5-million personal loan repaid by an Arab-controlled bank.

"I'll demonstrate that petrodollars buy political entrée, and are not just for profit," Emerson added. "But as far as I know, Lance has never pandered to Arab interests by doing anything anti-Semitic."

Still, even Lance's previously disclosed Arab dealings have been enough to alarm some Jewish leaders, who expressed their concern at a meeting last Tuesday.

Lance wasn't available for comment. His son Tram, reached at the Lance Company, said, "It's just a consulting firm." On Arab investments? "I couldn't confirm that," he said.

Oil Heir Spurned Deal?

READERS OF LOCAL SOCIAL COLUMNS know that Baron Enrico diPortanova is a lavish spender. But friends are hinting that the Texas-oil heir is also a gambler, saying he rejected a hefty settlement of his claim to his grandfather's estate only weeks before a judge threw his lawsuit out of court.

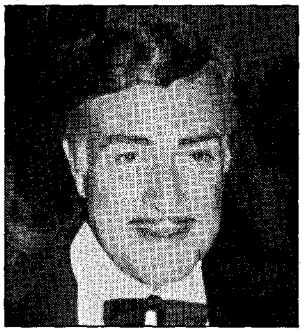
DiPortanova's main lawyer, Roy Cohn, had urged that the jet-setting baron accept the settlement proposal, said to have been valued at $380 million, on behalf of himself and his mentally incompetent brother, Ugo. "When Rick refused," a friend said, "Cohn withdrew from the case." DiPortanova has now retained the Washington firm of Arnold & Porter for an appeal, having already spent an estimated $10 million to challenge his oil-rich relatives, who he claims have usurped his inheritance from the legendary Hugh Roy Cullen.

"There was never any hard settlement offer," Arnold & Porter's Stephen Sacks contended. "It was just smoke to get the plaintiffs to commit themselves to a dollar amount before they knew what the Cullens were worth, which is billions and billions. I don't think it was much of a gamble for the baron."

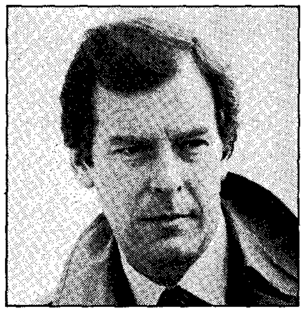
Meanwhile, diPortanova isn't starving. He gets $1.2 million a month, inherited from his mother, one of Cullen's daughters. "But that's just oil royalties and oil depletes," the friend said.

The dismissal of his claim doesn't seem to bother diPortanova, who remains on good terms with Cohn, and recently was reported artying in London and Rome with Estée auder and Jerry Zipkin.

Green: *No party line.*



The baron: *Good gamble?*



Jennings: *Hair today.*

Bill Green's Private Party

YOU'LL LEARN FROM A CAMPAIGN FLIER being handed out by Bill Green that the East Side congressman supports women's rights, arms control, and a clean environment. About the only fact you won't learn is that Green's a Republican.

"It's not intentional that 'Republican' was omitted," said Green's press secretary, Hank Roden, "but we *did* intend to show that he doesn't vote the party line."

Green's potential Democratic opponent, Manhattan Borough President Andy Stein, retorted, "He's trying to disown his party when talking to Democrats and praise Reagan's successes in front of conservatives. But we won't let him get away with it. He has voted Republican."

ABC's Hair-Raising Tale

IF ABC-TV NEWS BOSS ROONE ARLEDGE was tearing out his hair before the Democratic convention, it's because Peter Jennings is losing *his* . . . hair, that is.

"Roone is upset," an ABC executive was heard remarking last week. With his favorite anchor thinning both on top and at the side part, Arledge "has ordered the camera people not to shoot the balding spots during convention coverage," the executive said.

Arledge could not be reached, but his press spokeswoman, Joanna Bistany, said she doubted Jennings cared, since "he makes jokes about his hair. There was some concern about the camera angle," she added, "but I think that was because it wasn't giving a good picture of Peter or [David] Brinkley."

otographs: top, Fred McDarrah; center, Tony Palmieri/*WWD*; bottom, A.P./Wide World.

Equitable HQ: More Delay

THE RIESE BROTHERS ARE FINALLY WILLing to give up their lease in a building at Seventh Avenue and 52nd Street—in return for a fat settlement—so Equitable Life Assurance can complete its headquarters. But now the brothers find that part of the property is being held for ransom by a subtenant.

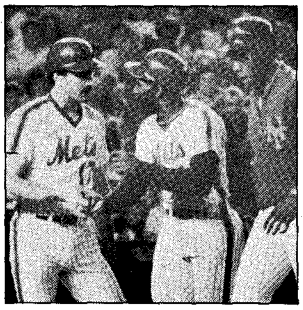
The Rieses offered the subtenant, Nikon Camera Center, $100,000 to move and showed the owners a demolition application signed by Equitable. "It's not enough money, and the application hasn't even been filed," said Daniel Bergman, who runs the shop with partner Mark Antebi. "We won't go till we're sure the Rieses and Equitable have made a deal. For all we know, the Rieses will get rid of us and put in one of their Godfather Pizzas."

Murray Riese insisted the building was slated for demolition, and said negotiations are continuing.

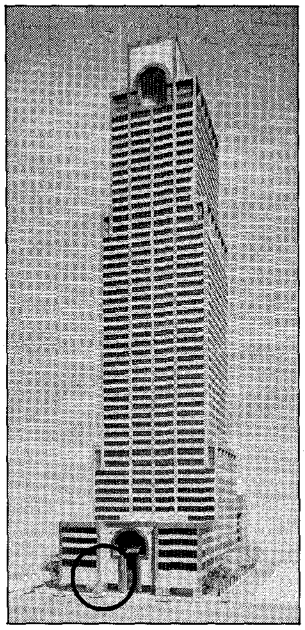
U.D.C. Aide Rises, Leaves

THE CURRENT ISSUE OF *Talking Turkey*, A muckraking paper, lists recent campaign contributors and offers a Butterball turkey for the juiciest example of what some donor "got in return." One New York Democrat thinks he's won the bird.

In 1982, a Peter Johnson is listed as giving Mario Cuomo $11,500. It turns out Peter Johnson is a lawyer whose 24-year-old son, also Peter Johnson, has, in a year with Urban Development Corporation, received $12,500 in raises, rising to a $50,000-a-year senior vice-presidency. "Looks like patronage," said the Democrat. Not so, asserted Johnson Jr., who said he signed on with Cuomo months before the donations: "The governor and [U.D.C. chief] Bill Stern think I'm extraordinary." Cuomo told *New York*, "Peter's brilliant. His father didn't even want him to take the job. He's leaving for law school in the fall." At press time, U.D.C. announced that Johnson had quit as of last Friday.



The Mets: *Well fed.*



Future HQ: *More holdups.*

Seymour: *Rough Rider.*

Mets: Handle With Care

THE METS ARE AT LAST ON A WINNING course, but owner Nelson Doubleday is leaving nothing to chance. He's been inviting Met wives and girlfriends for lectures on vital topics, such as feeding athletes and spotting drug and alcohol problems.

At a lunch last week in Doubleday's executive dining room, nutritionist Elaine Rose advised nine Met wives and one girlfriend that baseball players require up to 6,000 calories a day. "Give your ballplayer what he wants to eat," she said. "You don't want him at the plate in the wrong mind-set because you made him eat what he didn't want." With the average Met salary topping $300,000 last year, are players fueling up on fancy food? Not judging by the questions, such as one from Ron Gardenhire's wife, Carol, who asked, "Is it better to buy canned vegetables or frozen?"

A Pol's Thanks: He Sues

A TUXEDO PARK COUPLE WHO OFFERED their stately home for a political fund-raiser now find themselves facing a lawsuit filed by the organizer, former U.S. attorney Whitney North Seymour Jr.

Businessman Dale Jenkins and wife Amanda had agreed to host the bash for Seymour's moderate-Republican group, the New York Rough Riders. But, the couple say, many invitations that Seymour says were mailed never reached their targets. "We eventually got our own friends to come. We told Seymour he was welcome to talk informally—but no speeches," Dale Jenkins said. And, of course, guests wouldn't pay to attend. "He said forget it."

Seymour's group is suing the Jenkinses for more than $20,000, for "expenses and lost revenues." The lawyer would not comment.

Some leading Republicans are worried that the suit might keep people from volunteering their homes, and state G.O.P. chairman George Clark has volunteered legal help to the Jenkinses.

HBO Squawks About Leaky Ratings

THE BOOM YEARS SEEM to be over at Home Box Office, and executives at the Time Inc. subsidiary are accusing two major TV networks of rubbing salt in the wound.

For more than a year, various journalists have been receiving information about HBO's nightly ratings, compiled by A. C. Nielsen for internal use by clients.

"CBS is usually the culprit, but I've also heard it's NBC," said a source at HBO, which has been hurt by the videocassette boom and subscriber cancellations. Both networks denied an official hand in the leaks. But Seth Goldstein, a reporter with the trade paper *Video Week*, said, "CBS has been a good source for us, especially when HBO numbers are down."

With HBO brass upset, a Nielsen spokesman, Bill Behanna, pointed out that his firm's clients are contractually banned from disclosing HBO's nightly ratings. The figures are not completely reliable, Behanna explained, because HBO shows a movie several times in a month, and one night's ratings don't reflect those numbers.

"If the leaks don't stop," Behanna told *New York*, "we'll take appropriate action."

Photographs: top, New York *Daily News*; bottom, Fred McDarrah

On Madison Avenue/Bernice Kanner

HARK, THE HERALD CENTER

An Urban Suburban Mall

IF THE SCHEDULE STICKS, AND HERALD Center opens next March, this mighty metropolis, the very definition of urban life, will land its first suburban mall.

What's the big deal? you say. There is certainly no dearth of sprawling malls in the New York area. Motor out of the city in any direction and you'll pass dozens of these vast oases of mercantilism. The largest around here is Nassau's Roosevelt Field—at 2,264,000 square feet, it's small compared with the more than 4-million-square-foot West Edmonton Mall, in Alberta, Canada.

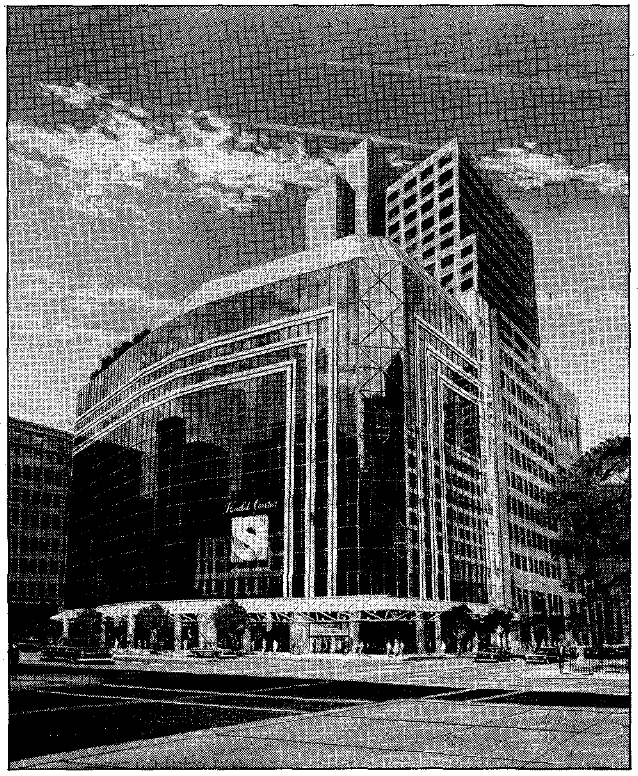
But Herald Center is different. For one thing, the mall, in Herald Square, aspires to be upscale in a neighborhood that isn't. For another, it will have a theme—a city celebration for shoppers. And most important, it's vertical. Fewer than 100 of America's 24,000 malls stretch upright, says the International Council of Shopping Centers.

Herald Center aims to be a cleaned-up microcosm of New York, a celebration of the city's various neighborhoods. There will be a brick-paved Greenwich Village with gourmet-food shops, a florist, and an old-fashioned ice-cream parlor. On street level, Herald Square will house cosmetics and fragrance boutiques, accessory shops, and the latest to sign on, money changer Deak-Perera. Herald Center's Fifth Avenue will have chic fashion and jewelry stores, and Madison Avenue will feature a collection of European-style boutiques. Central Park is designed as a kids' paradise, with plans for a replica turn-of-the-century carousel surrounded by sportswear, toy, and sporting-goods shops.

On the top two floors, the United Nations Food Fair and Atrium will feature some fifteen eateries, from Beijing Duck to Everything Yogurt. Food is the bait that traditionally draws the crowds, and Herald Center will carry them to it in glass elevators so they can decide which stores they want to visit after they've finished their repast. All this will be found in 300,000 square feet tucked into a gussied-up eleven-story building most recently inhabited by the beleaguered rvette's and, before that, s-34th Street.

Screening the tenants for Herald Center was "like orchestrating a Sondheim score," says Stanley Marcus, retail director of the center and former chairman of Neiman-Marcus. "We shopped everyone who applied. Some couldn't make the grade because they didn't have enough finances; others because they didn't do enough for the center." Fifty-eight ten-year leases have been signed, and two dozen more await inking. The center will open with about half of its 147 stores occupied.

Hallmark was the first retailer to sign on. Brookstone, the tool-and-gadget chain, with 3,410 square feet, is the biggest; Bananas, a fresh-fruit bar with 110 square feet, the smallest. Ann Taylor may have been the greatest coup, according to Victor Politis, executive vice-president of the New York Land Company, which owns the building. United Airlines will be at Herald Center. So will Yves St. Tropez, Guy Laroche, Truffles, Cicciobello, and Computer Center. Designer Manuel Herrero, jeweler Christian Bernard, and paper merchant Il Papiro will be there. So will chemist and perfumer Caswell-Massey. Fifteen hundred applications were received for the 35 food concessions. And Saint-Rémy's owner refused to sign the lease until her horoscope approved it.



Rendering: *It's already increased tenfold in value.*

The first suburban mall in urbia marks a new chapter in the 77-year history of the American shopping center. Malls boomed in the 1960s and '70s, but the building pace slackened in the 1980s. "There's been more expansion and refurbishing instead of new construction," says Bob Rathbun, of the International Council. Last year, the country's 23,300 shopping centers raked in $444.7 billion.

Like the outlying suburban malls, Herald Center will be a showcase for a variety of events. "We'll exhibit products from Finland one month and knitters from Uruguay another," says Marcus. "There'll be daily fashion shows and exhibition space for the city's smaller museums."

The idea for this experiment in urban retail ambushed brothers Joe and Ralph Bernstein late one night in 1982. They had recently purchased the building from U.S. Bankruptcy Court for $17 million. "It was a real sweetheart deal," says Joe Bernstein. "It made sense on the basis of its 25,000-square-foot ground floor alone. The rest was gravy." The brothers and their family put up $6 million. (Joe's father-in-law is the peanut king of Europe.) A Los Angeles bank financed the rest. Renovation should bring the bill to $50 million—a pittance compared with the cost of constructing a new building. "We bought it at a value of $7 to $8 a square foot net, and already it's ten times that," says Joe Bernstein. "Theoretically, we expect to recoup our investment in five to six years."

Joe Bernstein, 34, formerly a tax associate at Rosenman Colin Freund Lewis & Cohen law firm, is now a partner at Bernstein Carter & Deyo. Both he and Ralph, 26, the former head of acquisitions at Noga Realty, are now presidents of the Land Company.

In 1980, they led a consortium that tried to buy the Pan Am Building for $369 million, but they lost out to Metropolitan Life Insurance Company's bid of $400 million. A year later, the Bernsteins started the New York Land Company. They bought the New York Realty Building, at 29 West 57th Street, spiffed it up a bit, and watched it triple in value. Then they bought the 26-story Heckscher Building, at 57th and Fifth, splashed gold

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paint on it, and rechristened it the Crown Building.

After buying the Herald Square property, they mulled over the possibilities of reopening it as a department store or a computer trade building, of renovating it for office space or a garment-district mini-merchandise mart. Then Ralph hit upon the idea of "putting New York into New York." "It was," says Joe, "the perfect point of realization."

But there were skeptics who censured the venture early on. "Everyone said we didn't know what we were doing," says Joe. After all, who would invest in a seamy neighborhood bordered by flophouses? "People said the area was more gray—mass transit and lower income—than green. We were focusing instead on what was happening at Macy's—the new chic." Gimbels is another already placed anchor.

Critics also dismissed the idea of verticality—with the exception of the nine-year-old, eight-story Water Tower, in Chicago, vertical malls have not been rousing successes in America—and said Herald was trying to re-create New York's Trump Tower. Not true, Joe insists. "They created a magnificent lobby showcase to sell high-priced condominiums. We don't want to sell anything but retail in a middle-class center that keeps out the schlock. We aim to make our retailers obvious. In Trump, they're secluded for image and prestige."

If the muse inspired the Bernsteins' idea, research fueled its execution. Demographics showed that the income level of those who live and work on the West Side was ample to support these stores, says Marcus. "This could be the busiest crossroad in America."

He may be right. Each year, 39.5 million subway riders enter or leave the two nearby 34th Street stations, and 105,000 commuters arrive daily at Penn Station. In addition, there are an annual 15.5-million visitors to the Empire State Building, Madison Square Garden, and the theater district, and 3 million a year are expected at the New York Convention Center. With the help of all these people, Politis predicts that Herald Center will attract 25 million visitors its first year—and the mall will be open seven days a week to entice them.

Not everyone is betting against the project. Mary Joan Glynn, vice-president of marketing at Bloomingdale's, thinks a center of villages could be the essential key to a New York shopper's heart. And Marcus says he's sure that Bass Brothers, which is allegedly speculating in Alexander's stock, is watching carefully, and "quite likely" contemplating a conversion there.

Meanwhile, whether it becomes a merchandising success or not, says Joe Bernstein, "one thing is clear—Herald Center is a real-estate success."

Letter From the Olympics/Jeanie Kasindorf

STARS AND SMOG FOREVER

The Freeway Games

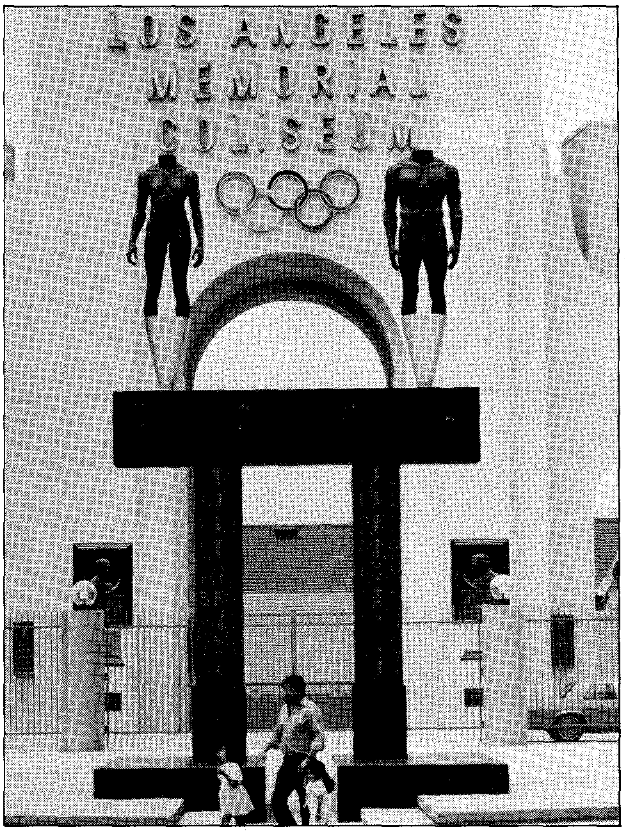
LOS ANGELES

A THOUSAND PALM TREES HAVE BEEN planted at the airport. The streets of the city have been lined with banners in hot magenta, bright vermilion, chrome yellow, bright aqua, and hot pink. Large magenta signs directing people to competition sites have been placed on top of exit signs along the freeways. A huge hot-pink star has been stuck on the side of City Hall.

The Olympic Gateway, Venice sculptor Robert Graham's 25-foot-high bronze arch, which supports the headless torsos of two startlingly explicit nudes, has been unveiled at the entrance to the Los Angeles Memorial Coliseum. The snickering has been heard all over town. "Penis, penis, penis was all everyone was talking about," wrote *Herald Examiner* columnist Joe Morgenstern. At the United States Track and Field Trials, at the coliseum, all the mostly male sportswriters were talking about was what it was like to stare up at the woman statue's anatomically exact vagina.

The cops are chasing the prostitutes out of Hollywood. The homeless have been chased out of Pershing Square, the park across from the Biltmore, where the aristocratic members of the International Olympic Committee will stay.

Kirk Douglas has written an op-ed piece in the Los Angeles *Times* urging everyone to greet the world's visitors with the same smiles he found at the Winter Olympics. And Mayor Tom Bradley has held a backyard party to thank the fashion designers who volunteered to "redo" his wife, Ethel, for the Olympic Games.



The Olympic Gateway: *Snickering all over town.*

The Opening Ceremony

THEY ARE CALLED THE 1984 LOS ANGELES Summer Olympic Games. But it would be more accurate to call them the 1984 Summer Olympic Games of Southern California. For the Los Angeles Olympic Organizing Committee (in order to save money by using public sports stadia) has spread the Games across four Southern California counties, at 23 competition sites as far as 110 miles from the Los Angeles Memorial Coliseum.

They begin in the coliseum at 4:30 on the afternoon of Saturday, July 28. The guests of the official corporate sponsors, who, it is widely suspected, got the best seats at the Games, members of "the Olympic family," the few (very few) lucky people who ordered and got opening-ceremony seats, and those who paid scalpers $800 for them will get to watch an opening ceremony that should eclipse Hollywood's annual Academy Awards show.

The ceremony will begin with the entrance of 150 high-school trumpeters playing the "Olympic Fanfare," composed by former Boston Pops conductor John Williams (better known in Hollywood for his scores for *E.T., the Extra-Terrestrial, Star Wars,* and *Close Encounters of the Third Kind*). The "Olympic Fanfare" will be closely followed by the "Presidential Fanfare," which will herald the arrival into the coliseum of Ronald Reagan, the first United States president, and more important, the first United States presidential candidate, to preside at the opening ceremony of an Olympic Games.

Candidate Reagan, who will be only three and a half weeks away from his presidential-nomination ceremonies, in Dallas, originally tried to pressure the Olympic organizers to allow him to break the International Olympic Committee rules and say more than the sixteen-word ("I declare open the Games of Los Angeles, celebrating the XXIII Olympiad of the modern era") speech that was designed specifically to keep politics out of the opening ceremony. It was a diplomatic battle that drove the I.O.C.'s indomitable executive director, Monique Berlioux, to offer the undiplomatic observation that the last head of state to try to get away with this was Adolf Hitler.

When Reagan's speech is finished, and a few more Olympic formalities are disposed of, David Wolper, producer of the opening ceremony, will begin his "Music of America" show, an extravaganza that will involve 7,500 people.

The Security

IT CAME AS NO SURPRISE TO THE people of Los Angeles when the Italian news agency ANSA received a note the last week in June from the Armenian Secret Army for the Liberation of Armenia threatening to "strike all those who give help and aid" to the Turkish team at the Olympic Games. People in this city vividly remember the January 1982 assassination, by members of an Armenian group, of the Turkish consul general, Kemal Arikan, and the startling television pictures of his bleeding body slumped over the wheel of his car as it sat near the Los Angeles Country Club in the bright noontime sun.

Los Angeles has the largest Armenian population of any city outside Soviet Armenia. In this community are members of the Armenian Secret Army, which is still trying to exact revenge for the 1915 Turkish genocide, in which 1.5-million Armenians were killed. It is one of many groups whose movements the F.B.I. and the C.I.A. have been monitoring for at least a year to prevent a repeat of any incident like the massacre of Israeli athletes during the 1972 Munich Olympic Games.

There will be 17,000 public and private law-enforcement people at work in

Photograph by B. Bartholomew/Black Star

Southern California during the Games, including 700 F.B.I. agents (one-tenth its total force), 7,000 Los Angeles Police Department officers, and the L.A.O.O.C.'s own private security team.

The greatest security effort will be at the Olympic Villages. For miles around the U.S.C. and U.C.L.A. campuses, you can see two rows of what look like newly installed Cyclone fences. They are what Los Angeles Police Department Commander William Booth calls "the highest technology" intrusion-detection fences.

"If those fences are cut, crossed, or intruded upon in any way," Booth says confidently, "we will know about it."

Los Angeles Police Department helicopters will survey the villages. The L.A.P.D., with money from the receipts of Olympics hotel and ticket taxes, has bought ten infrared filters for its helicopters' searchlights, so that they will be able to provide aerial surveillance for the Olympic Villages at night without waking up the athletes (as they frequently awaken angry Los Angeles residents).

The Department of Defense, with a congressional allocation of $50 million, has also housed people preparing for the Games in a California singles apartment complex for months. It is providing a vast array of equipment to local police departments, including 77 helicopters and a radio system that is electronically coded so that, for the first time in Los Angeles, all police agencies will be able to communicate on one system without being heard by anyone who gets ahold of a radio scanner.

"We may all be predicting worst-case scenarios," the Department of Defense's spokeswoman, Colonel Judith Cornell, says, "but we have to plan for that." Once the Olympics start, security workers will go on 24-hour duty.

Will they have a party at the end?

"You bet we will," Cornell says. "We'll throw away our straitjackets."

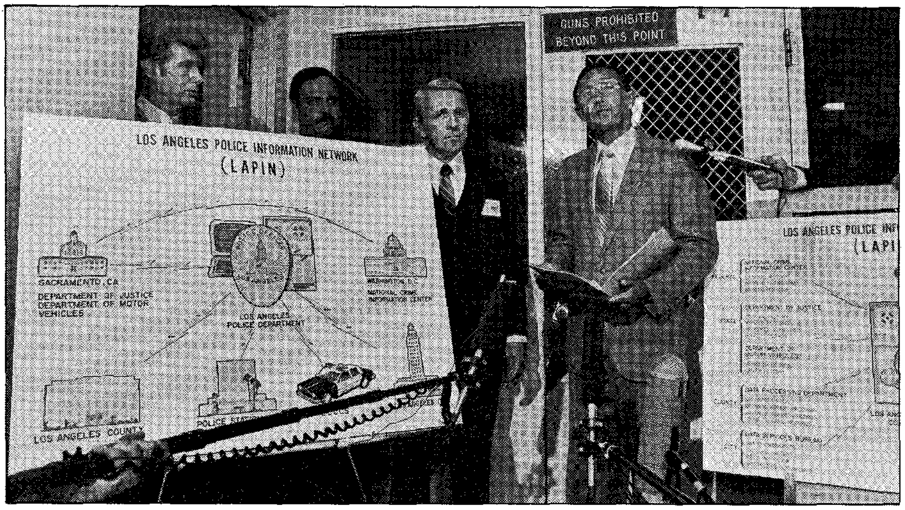
The Smog

IF THERE IS ONE TIME *not* TO HOLD THE Olympic Games in Los Angeles, it is July and August, the two most unpleasant months of the year. The heat, which can reach well above 90 degrees, cooks the hydrocarbons and nitrogen oxides from the exhaust pipes of the over 6 million cars and trucks in the Los Angeles basin, creating the photochemical smog for which Los Angeles has long been famous.

Unfortunately, the Los Angeles Olympic Organizing Committee did not have any choice. Once it had decided, for economic reasons, to use college campuses for Olympic Villages, it had to wait until the students were out of the dorms to get into them.

Because the competition sites are spread out over four Southern California counties, the smog levels are going to be high in only a few locations: the Rose Bowl, in Pasadena, where the soccer games will be held; Santa Anita racetrack, next door to Pasadena, where all but the endurance equestrian competitions will take place; East Los Angeles City College, in the middle of the Chicano barrio, where the hockey games will be held; and the Los Angeles Memorial Coliseum, where the track-and-field competition will take place.

Dr. Steven Horvath, an expert on the effects of smog on athletes, has predicted that some may pass out at those competition sites. "Certain combinations of heat and smog could create disaster," he says. "I'm talking about athletes keeling over in long-distance events."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Securing the perimeter: *Southern California's law-enforcement population will reach 17,000.*

The Traffic

AT SPAGO, OWNER WOLFGANG PUCK IS making plans to have a month's supply of the California oak and applewood he uses in his wood-burning brick ovens trucked down from Sonoma County before the Olympics begin. At the Los Angeles County Superior Court, divorce trials and civil trials involving a jury will not be held during the Olympics in order to ease traffic. At the Beverly Wilshire Hotel, Hernando Courtright's staff is putting cots in the top floor "changing" and storage rooms (which were last used to house victims of the 1961 Bel Air fire) in case they cannot get home at night.

If there is one thing that the people of Los Angeles fear, it is that the Olympics will, as State Senator Alan Robbins suggested in words that sent chills up the spines of Olympics organizers, "turn the Los Angeles freeways into one big parking lot." Organizers of the Games are still expecting that, even with the Soviet-bloc boycott (there was not, after all, going to be a flood of tourists from Russia or Cuba or Southern of Yemen), there will be 300,000 visitors (a little more than the population of Rochester) in Los Angeles every day during the Games.

The Los Angeles traffic planners hope to handle those 300,000 extra people by doing what has never successfully been done in Southern California: get people out of their cars and onto buses. The Southern California Rapid Transit District is preparing 550 extra buses to carry visitors between competition sites, major hotels, and "park and ride" lots. It may just work. People who have never seen the inside of a bus before are suddenly checking route schedules and asking questions like, "What does the sign on the Sunset bus *say?*"

Nevertheless, at an air base near Disneyland, the California National Guard is standing by with a fleet of Defense Department helicopters that can carry athletes to competition sites just in case.

The Parties

"FIRST OF ALL," MICKEY ZIFFREN SAYS, "everybody here is absolutely *demented* for titles. And titles are absolutely *demented* for movie people. So it's the perfect mix! I would think it probably has to be the most exciting time we've ever had here." Ziffren and her lawyer husband, Paul (the chairman of the board of the L.A.O.O.C. and one of the original group of men who tried to bring the Games to Los Angeles), have been at the center of the political and Hollywood social scenes in Los Angeles for over twenty years.

"It's going to be the public parties that are going to be the place to be seen, not the private parties. All the Olympic Arts Festival events. The Hollywood Bowl concert the night before the Olympics. Prince Philip will be holding a reception. And the king of Sweden. *Anybody* who tries to give a private party during the Olympics—like the Irving Lazar party on Oscar night—is out of his mind. Be-

Photograph by Mike Shayegani/Sygma.

cause he's going to be competing with Prince Philip.”

The public parties will start at the Hollywood Bowl the night before the opening ceremony, when the Los Angeles Philharmonic, conducted by Michael Tilson Thomas, presents music by Leonard Bernstein and Aaron Copland. Hostesses in the box seats will try to outdo one another with the Porthault linens and Limoges china and Christofle silver plate and Orrefors candlesticks that they set up on the box seats' small, rickety wood tables for their pre-concert dinners.

France and Monaco are throwing parties for their teams at Ma Maison and at Beverly Hills' new DDL Foodshow; the casts of *Dallas* and *Dynasty* are expected to attend. The Italians are also throwing a party for their team at DDL's the night after the French and Monacans. Not to be outdone by Joan Collins, they have invited Sophia Loren, Sylvester Stallone, Al Pacino, Marcello Mastroianni, and Luciano Pavarotti. Olivia Newton-John has already thrown an Australian barbecue for the Australian team and her celebrity friends, including Cristina DeLorean, at her own shop, Koala Blue, on Melrose Avenue—the center of punk sensibility in Los Angeles.

At the risk of contradicting Mickey Ziffren, it must be said that there will be plenty of private parties as well. At every hot restaurant in town, the corporate sponsors of the Olympic Games have booked every table they can get.

“The Olympics,” sniffs Ma Maison's Patrick Terrail, “are going to be one big business transaction. We've booked six or eight tables every night. They're not very exciting. American Express. Warner Communications.”

A.T.&T., Coca-Cola, and Times Mirror have all hired the famous Beverly Hills florists Fred Gibbons and Harry Finley to do their parties. “Coca-Cola gave us their themes, and we're organizing all the props,” Fred Gibbons says.

It seems somehow appropriate that, as the city that has created most of the world's fantasies prepares for the biggest event in its history, a man like Fred Gibbons is the only one who doesn't sound the least bit worried.

“We will just run a 24-hour-a-day business,” he says. “We are so used to doing a party for 1,000, where you transform a setting, that it's easy. You get an 80- , 100-foot tent. You swag the inside with satin. You get cages of white doves. You move ficus trees in, with little miniature lights. You get the dance floor. You get the orchestra for them. You help plan the menu. Then you fly in special flowers from Europe. Lavender tulips, lavender freesias, bridal pink roses. And you've created a whole new world for an evening.” ■

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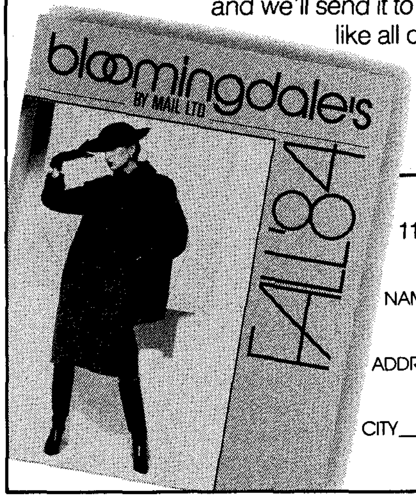

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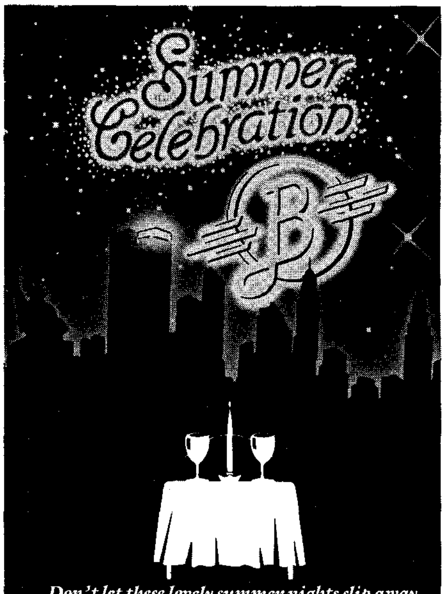

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FAST TRACK

CIVICS

Green Machine

THE PARKS DEPARTMENT HAS taken an odd bedfellow to help it plant and maintain trees along the city's streets. Metroscape Systems, a private company, has made plans to fertilize, prune, feed, and even water one-sixth of the city's 600,000 or so sidewalk trees over the next five years. The firm says it will also plant 20,000 trees and 500,000 plants.

Why has the city turned to free enterprise?

"This job is so big, *all* responsible tree planting and tree care is welcome," says city horticulture director Geraldine Weinstein, who added that the city will spend $6 million of its own money on urban forestry this year.

Metroscape signed on with the city in April 1983, but has thus far failed to land even one of the Fortune 500 companies it hopes will pay at least $1 million each to underwrite the project. (If the firm *does* make money, it will pay up to 15 percent of its gross revenues to the city.)

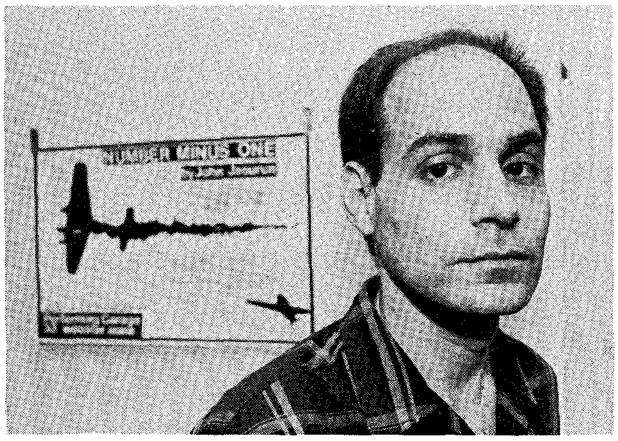
"Only thirteen trees have been planted so far," says Weinstein, "and we expected things to be rolling by now. Metroscape seems a little unclear about its fund-raising."

Metroscape president Joe Danas insists his company "is very close to agreements with several major corporations," and he expresses great confidence in Metroscape's future. "We've had over 60 inquiries from other cities requesting our program," he says. "We're even negotiating with a few."

Weinstein says, "Let's see some trees here, first." E.P.

BRIEF LIVES

MYSTERY THEATER



WHEN JOHN JESURUN'S *Number Minus One, Part One* opened at La Mama in May, one critic likened it to "*Glengarry Glen Ross* on sodium pentothal." Not far off. The play is about a meeting of an international body whose members take time out for "the carnal struggle." But what actually occurs onstage is *talk*, mysterious talk, set against the barest of backdrops. And now, rehearsing *Number Minus One, Part Two* (which will run with *Part One* through July 29 at the Performing Garage) with six actors who fill his living room, Jesurun is trying to summon the machine-gun fire that accompanies a World War II bombing mission over the Rhine. "Boom," he says quietly after every other line. "Boom, boom, boom."

Jesurun has little respect for the conventions of international delegations, time, space, or, for that matter, theater. His staging often mimics the techniques of film: He does this through "shots from above"—placing his actors on concealed platforms, so that only the tops of their heads are visible—and through "pans," created when his actors rotate the sets and themselves around the stage. He's done four short films (closer to filmed plays), three actual plays, and 40 episodes of *Chang in a Void Moon,* a live soap opera presented weekly for over a year at the Pyramid club. All are filled with flashbacks, jump cuts, and extremely minimal special effects done with, as he says, "sticks and boards." The theater of implication.

Jesurun started out to be a sculptor. He was working on his M.F.A. at Yale when he began "stuffing a lot of birds" (real ones), tying them to fans, and installing his flying sculptures in rooms around the campus. He found himself filming the birds and soon became more interested in the filming than the sculpting. After a job with *The Dick Cavett Show,* Jesurun, too poor to make his own films, started writing and directing *Chang,* which was most notable for its Ping-Pong dialogue and often-contradictory plots. "I love giving the audience facts," says Jesurun, "and then changing the facts." It quickly became the most important thing to see in the East Village on a Monday night.

After the run-through of *Number Minus One, Part Two* in his living room, Jesurun decides he won't need the toy machine guns he had considered using as props. Sound effects and pointed fingers will be enough. After all, Rolling Stone Brian Jones, who drowned in 1969, never appears in either play, and, claims Jesurun, *Number Minus One* is really all about him. "There's a lot," he says, "that's invisible in this play."

AMY VIRSHUP

PRICES

HERE'S WHAT SOME THINGS cost around New York last week:

☐ Five-pound lobster at the Palm at Huntting Inn (Main Street, East Hampton), $55.

☐ Shrimp scampi at Randazzo's Italian Seafood Restaurant (2127 Emmons Avenue, Brooklyn), $12.95.

☐ Half-dozen blue point oysters at the Oyster Bar (Grand Central station), $5.70.

☐ One order of fried clams, French fries, and coleslaw at Howard Johnson's (122 East 42nd Street), $7.25.

Photograph by James Nachtwey/Black Star. Illustration by Guy Billout

GALLOPING CONSUMPTION

GOOD-BYE COLUMBUS?

THE PRE-COLUMBIAN WEST Side was derelict tenements, funky vintage-furniture stores, and low-profile, low-illumination bars. Three waves of gentrification later, Columbus Avenue is undergoing yet another change, one that some people hope—and others fear—will turn it into a mirror image of Madison Avenue.

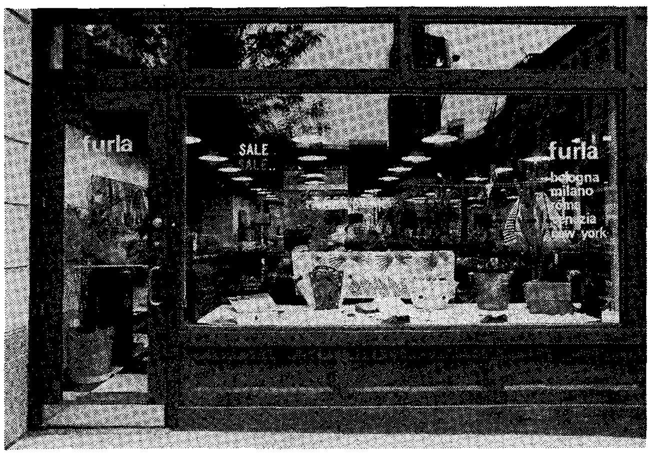
The latest wave is an explosion of boutiques that disturbs people who see Columbus as "a laboratory" for innovative retailing. In the past fifteen months, fifteen shops have opened (with four more yet to come), mostly in three blocks of redeveloped storefronts.

There is Furla, of Milan and Madison Avenue (trend-of-the-month handbags), and Trocadero (which often bustles until midnight selling Guess? jeans), at Colombus and 67th; the storefronts between 75th and 76th on the west side of Columbus now house Ylang-Ylang (trendoid jewelry) and Joseph Tricot (knitwear), both of which began on Madison Avenue; the block still under construction, between 79th and 80th, is heavy with the weight of Henry Lehr (costly ruggedwear for men and women) and Botticelli (expensive Italian shoes), which has several other Manhattan locations. And there are more coming.

Laura Ashley (of Madison Avenue and Macy's) will open in William Zeckendorf's Park Belvedere condominiums, at 79th Street, as will Divertente shoes, a less expensive line from Vittorio Ricci shoe company.

None of the stores is a retailing rookie: Some of them have cloned their East Side shops, others belong to national chains. All of them sell goods available in department stores or other stores in the city. The avenue is not, thankfully, a smooth seam. The glossy—such as the newly opened *gelateria* Café Della Palma—continually stumbles past the scruffy—the pizza parlor, the hardware store—but from 67th to 82nd there's always another glittering shop front within view.

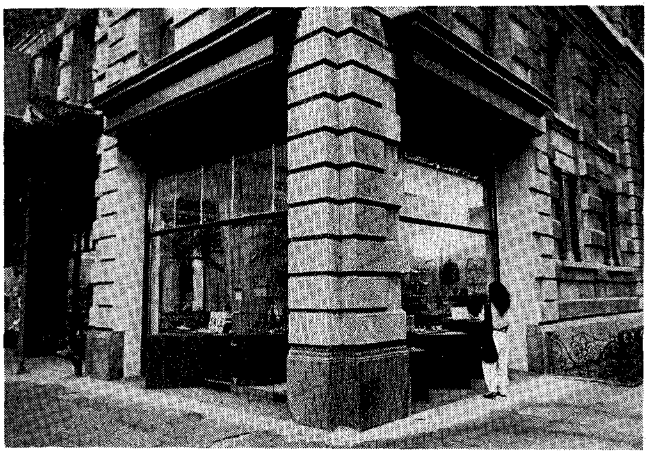
Does this all add up to a new Madison Avenue? Not according to Evelyn Ricci, who owns Vittorio Ricci with her designer husband, Todd. "The people on Madison are more chichi. A retailer on Columbus has to have more of an eye to what things cost in the real world."



Trend-of-the-month handbags

Café Della Palma

Gelateria



Expensive Italian shoes

There are two levels to Madison, argues Meredith Brokaw, whose Penny Whistle Toys, in the Endicott, began on Madison in the Nineties. Upper Madison, she points out, has families and less expensive clothing—just like Columbus.

But even if the new shops are less dear than those on Madison, won't their sheer numbers cause boutique burnout? A major landlord on the avenue contends that most stores can pay their rent. Penny Whistle's Brokaw says her shop's June '84 sales were double those of June '83—"and we did *well* in June '83." Most other stores make appropriately prosperous noises when asked about business. There are some doubters, though. Robin Steakley, of To Boot, a 1979 pioneer on the avenue, says, "There's a rush when the neighborhood comes home from work each night. But there's little midweek traffic, and the peak is 2 P.M. Saturday." And Sandi Lynne, president of Courts & Sports, near 80th Street, says, "Nobody is doing as much business as the hype would have people believe."

So what, exactly, has been created here? Columbus Avenue isn't the Madison Avenue of big-name designers, but it no longer has the quirky quality of five years ago either. Basically, it's a fifteen-block strip of restaurants and clothing stores selling nationally marketed brands, no more, no less. Says Elaine Rosen, who took her Art Deco–furniture store, the Second Coming, to SoHo, "It's just like the East Side. Some of the stores are very beautiful, but they certainly don't have any of the old West Side character."

NANCY MCKEON

Photographs by James Hamilton.

STREET SEEN

CRITIC AT LARGE

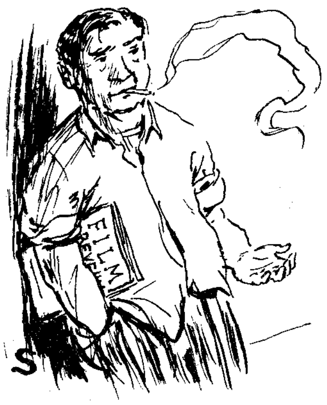
A STUBBY MAN IN A TATTERED shirt was leaning against a West 72nd Street storefront church on a hot Saturday not long ago.

He called to me as I walked past him.

"Excuse me, my good man," he said. "Could I trouble you for a cigarette?"

I gave him one and held a match as his unsteady hand gripped the Marlboro.

"Thank you," he said. "Now sir, can I ask you to do me one more favor?"



"What's that?"

"I want you to promise you'll do this for me."

"That's going to depend. What do you need?"

He looked at me carefully and took a drag on the cigarette.

"Please, please, please," he said. "Don't go to see *Friday the 13th—the Final Chapter*. It's an absolutely dreadful film."

PETER BLAUNER

L.A. TELEX

HOLLYWOOD HOLOCAUST

IT SOUNDS LIKE A SKETCH from *SCTV:* A Hollywood television producer walks into a network programming chief's office. He has come to pitch a new sitcom. The sitcom is about seven people stranded in an isolated corner of the world who think that a nuclear bomb may have gone off. The title of the sitcom is *The Only Folks Around?* The producer has no script to show the programming chief. He has only a theme song. He stands in the middle of the programming chief's office and begins to sing: "What would we do, Tell me, what would we do, / If we were the only folks around?/ If there were no place to go, And no way to know, / If we're the only folks around?"

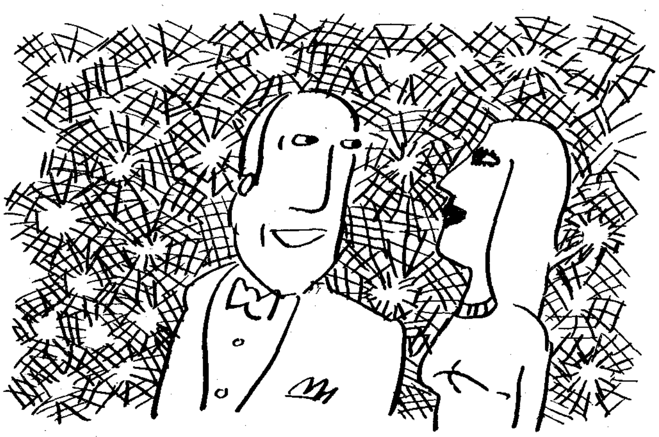
But Hollywood being what it is, this scene actually took place last spring, and its main actor was veteran television producer Al Burton (who worked for years with Norman Lear and helped develop such shows as *Mary Hartman, Mary Hartman* and *One Day at a Time*). Burton, straight-faced, pitched all three networks on a sitcom that revolves around what happens to seven characters who think they may be the survivors of a nuclear war.

Burton is prepared for the controversy the show may create—if it ever actually gets off the ground. "Remember, I was involved with *Mary Hartman,*" he says, "so I've lived through shows that have gotten a lot of heat. I see people surviving a nuclear blast. I'm certainly anti-nuclear, but I do find humor in the possibility that this group thinks they could be the last group on earth. And I can even see, seven years down the line, that they'll find out no blast went off."

Burton has two *Simon & Simon* writers working on script ideas for *The Only Folks Around?* and has every confidence he will be able to sell the show. "I don't think the networks rejected it because of the controversy it would create," he says. "They had no political view one way or the other. They made no political comment. It was just: 'Nah, that doesn't fit the schedule, what else do you have?' "

JEANIE KASINDORF

PEN & PENCIL



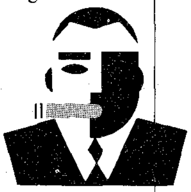
"Do you believe that there is intelligent nightlife somewhere up there?"

ANTHONY HADEN-GUEST

POLS

Land of Opportunity

"WHO WOULD'VE EVER thought potato fields could be so valuable," said our friend the Money Man the other day, staring out the window of his limousine as it idled outside the Sagaponack General Store. "But then, who would have ever thought that real estate in Manhattan would've become so valuable? I've been reassessing my real-estate portfolio lately. Fifteen, twenty years ago—when I took my relatively modest plunge—friends thought I was being rather adventurous. Now, though, Manhattan real estate has become the ultimate blue chip. It has the property that some people used to ascribe to gold: It is a barometer of the world economy."



"Aren't you being uncharacteristically hyperbolic?"

"Oh, don't be silly," he said. "Look, the worse things get in the rest of the world, the more anxious foreigners—Europeans, Arabs—are to have a piece of the rock: good old Manhattan schist in this case. That's one reason why prices are so high. I wonder, though, how long this will last. Are we reaching a saturation point, where the foreigners have no more money to invest?"

"Well, are we?" he was asked.

"I suspect prices will continue to rise for a time."

"And then?"

"And then, they won't rise. . . . Look, if I were the sort of man to say exactly what I thought, I wouldn't have nearly the money to make it interesting for you to quote me. I told you I was reassessing my portfolio, didn't I?"

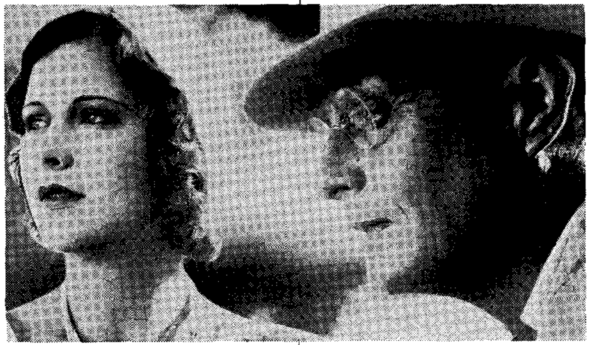
JOE KLEIN

Illustration, top: Steve Salerno.

RUTH RECOMMENDS

BY RUTH GILBERT

Al Green, legendary pop singer and now a minister as well, gives a concert at the Beacon July 28 at 7:30 p.m. in a long-awaited comeback.



'FORBIDDEN FILMS'

An uncensored Ecstasy *(1933), with Hedy Lamarr and Jaromin Rogoz, will be screened July 26 at 6 p.m. It's part of the Donnell Library Center's series of banned or criticized films. This one was frowned upon because of an orgasmic incident. (Also because Hedy swam nude!)*

'CHEECH & CHONG'S THE CORSICAN BROTHERS'

Herein, Marin and Chong are the French brothers who were so close any blow dealt to one was felt by both. The film opens July 27 at the Rivoli and the Gemini.

STAR MOVIES

Claude Rains (pictured here, a bit vaguely because under that costume he's not there) stars in The Invisible Man, *a 1933 film about a mad scientist. See it July 27 on Channel 13 at 11 p.m.*

MOSTLY MOZART

David Shifrin makes his New York debut as soloist at Avery Fisher Hall July 30 and August 1 at 8 p.m. playing Mozart's Clarinet Concerto in A Major. Christoph Eschenbach conducts the Festival Orchestra.

CARAMOOR MUSIC FESTIVAL

The formidable Julius Rudel, of New York City Opera fame, is the festival's conductor July 28. Pianist Andras Schiff plays a Mozart concerto, and the program ends with Beethoven's First Symphony.

CONVENTION SNAPSHOTS

BY MICHAEL KRAMER

Polls already show that people think Mondale was bowing to pressure in picking Ferraro as his running mate.

Photographed by Shepard Sherbell/Picture Group.

SAN FRANCISCO

FROM THE TIME LAST WINTER WHEN HE called Fritz Mondale a "lapdog" for special interests, it was clear that a candid assessment could always be had from Ernest Hollings, of South Carolina. So it's really not surprising that it was Hollings who best captured the spirit of the proceedings in San Francisco last week. "Every four years," said Hollings, "the Democrats get together and tell the rest of the country to bug out."

It's a shame the networks curtailed their coverage of the convention. The carefully scripted prime-time speeches—including the remarks by Jimmy Carter, whose popularity was rarely higher than the prime rate—tell only part of the story; the screaming and yelling are what describe the soul of a political party. Now, with the Democrats off and stumbling, and with more than enough time later to consider the main event, it's worth thinking about what was learned in San Francisco—which is just what Ronald Reagan's re-election team is doing.

DEPENDING ON WHO'S DOING the quoting, it's either Mark Twain or Will Rogers who once said he belonged to no political party because he was a Democrat. The problem with this lovely thought is that it implies the Democratic party is a collection of individuals. It isn't. Today's Democratic party is a collection of groups and institutions—so, naturally enough, the man who captured the nomination had to appear to be all things to all lobbies. And he did. That's how he won. Every group had to be accommodated; every institution demanded its piece. No piece, no peace.

But didn't the Democrats go too far? How else can the events of last week be interpreted? Where was the party's supposed tolerance for diversity? Coretta King and Andrew Young, two blacks in the very forefront of the civil-rights movement, were booed by Jesse Jackson's delegates because, in good con-

Bert Lance (above) was brought in to help appease the South; overall, the Democrats seem willing to accommodate almost every group.

science, they supported Walter Mondale.

And consider the platform. Long, bitter fights were waged over rhetoric but rarely over principle. Even those principles for which the nominee himself stands were hidden. Do the Democrats think no one will notice? Domestic content—the use of American-made parts in foreign cars assembled here—will surely be an issue this fall. By avoiding the term and saying instead that "we believe it is a sound principle of international trade for foreign automakers which enjoy substantial sales in the United States to invest here and create jobs where their markets are," do the Democrats seriously think they can deny that they are advocating domestic content? Why are they so afraid of the beef?

On some points, they aren't afraid at all. To their credit, the Democrats reaffirmed their opposition to discrimination against homosexuals. But this year, they went even farther. In essence, the party has declared that a person's sexual preference entitles him to political preference. The new rule says that the various state parties must "develop and submit party outreach programs [the code phrase for affirmative action] . . . including recruitment, education, and training," so that "lesbians and gay men" can achieve full participation in the delegate-selection process.

Groups again. This is not a question of individual opportunity or even acceptance. The party is empowering gays to have a bloc within the party that can exclude straights. And already the rules committee has voted to recognize officially a caucus of homosexuals and to guarantee it at least one seat on all party committees and commissions.

The platform was supposed to be simple and ambiguous. Instead, it is an easy target—and the Republicans will have a field day with the "use of force" plank urged on Mondale by Gary Hart with the complicity of the many peace groups.

As of last week, the party is officially on record as promising that American troops will not be sent anywhere until all non-military means of arbitration are tried and until local troops are already in combat. Even if you agree with this policy, you should listen to the wisdom of Sam Nunn, the senator from Georgia who is the Democrats' leading authority on defense matters. "Of course no one wants to send troops anywhere," says Nunn, "but to declare that we won't only makes it more likely that we may have to." (Can't you just see the G.O.P.'s commercial using Nunn's words?)

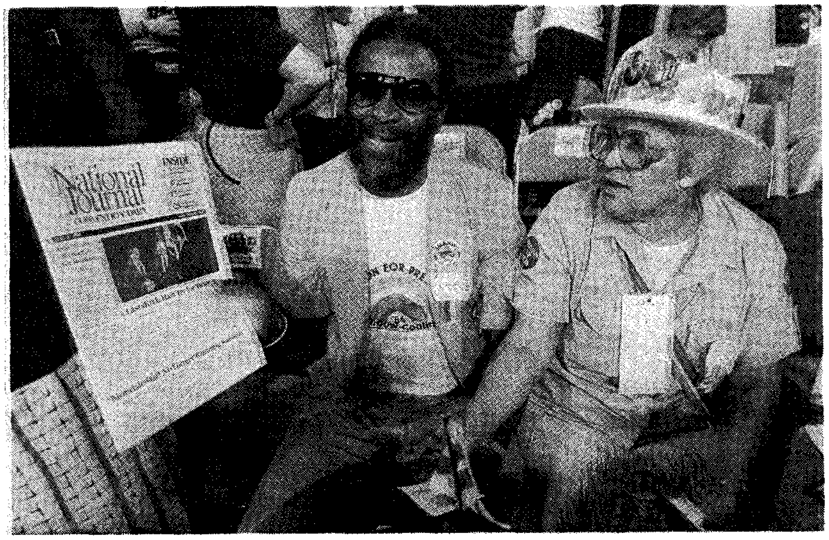
WHENEVER I HEAR WALTER Mondale wonder why he is considered weak, I recall a story about Lyndon Johnson. Once, when L.B.J. was president, he asked the son of one of his aides why he had a credibility problem with the country's young people. "It's because you lie, Mr. President," said the kid.

There are two political pre-requisites to becoming president of the United States: character and strength. Usually, the major party candidates have both—and then the race gets down to issues such as the economy and foreign policy. But if a candidate is thought to be a crook, or if he is perceived as weak, he may as well save us all a lot of time and expense and concede at the start. Walter Mondale isn't a crook, but he's in danger of being thought too light to be president.

Coming from a tour in the Carter administration, Mondale needs to be careful of anything that smacks of weakness. But all he's done—and he kept doing it last week—is reinforce the negative. The specifics are well known—and in the case of Mondale's selection of Geraldine Ferraro as his running mate, the polls say the people understand quite well that he was bowing to pressure. If anything, he then aggravated matters, as his decision set off a chain reaction of demands from the party's other powerful constituencies. So the South got its piece—Bert Lance—and the West got its when Mondale caved in to the displeasure with Lance by reinstating Chuck Manatt as the party chairman. Barry Goldwater put it best: "Mondale just shot himself in both feet and his ass."

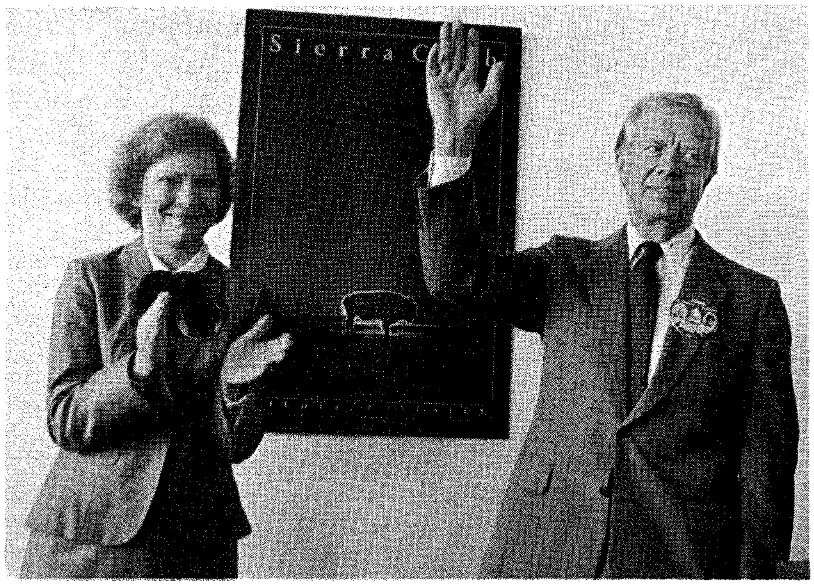
Mondale, George Will has said, is something of a reverse Houdini: He can get himself into any predicament. The Lance affair is a case in point. Mondale, who wants America to think of him as a latter-day Truman, thought he'd appear decisive (in addition to helping the ticket in the South) by going with Lance. "You don't hear people calling Walter Mondale a wimp

In drafting their platform, the Democrats waged bitter fights over rhetoric, but even the principles Mondale stands for were carefully hidden in the document.



now," said Paul Tully, a key Mondale adviser, before the Lance appointment to Manatt's job was pulled back. You do *now*—and the comparison with Truman, who fired MacArthur and made it stick, is simply laughable. What's worse, Mondale compounded his blunder by putting Lance in another post. So he still looks weak, and he's still saddled with Lance, whose past troubles rob the Democrats of the "sleaze" issue they'd hoped to apply to Reagan's appointees. It doesn't help that Lance was also an important architect of the Carternomics from which Reagan is seen to have rescued the country. "The problem with Lance," says a media heavy, "is that when you bring someone like him inside, he has a lot of s--- on his shoes, and it always gets on your rug."

So now that Mondale is free of the charge that he won the nomination with tainted delegates, he can prepare for the attacks on his tainted campaign chairman. A *National Journal* survey of polls taken before the convention found that Reagan was ahead in every state where a poll had been conducted. No doubt the race will narrow, and the postconvention surveys will probably show a Mondale rise, which is traditional. But Mondale has consistently shown that he is without parallel when it comes to raining on his own parade. No one should be surprised if the pre-convention polls turn out to be closer to the mark in November.



Jimmy Carter's appearance was adjusted for prime time, but the image of weakness left over from his administration continues to haunt Mondale.

Now that Mondale is free of the charge that he won the nomination with tainted delegates, he can prepare for the attacks on his tainted campaign chairman.

WHAT DOES JESSE JACKSON really want? "I don't know, and I don't think he does, either," says Gary Hart. "I think Jesse invents each day fresh every morning."

Judging from his speech to the convention, Jackson seemed to be on-board the Democratic train. He was conciliatory and apologetic—especially toward America's Jews. He got off the best line of the week when he said he'd "rather have Roosevelt in a wheelchair than Reagan on a horse." In the time between writing his speech and delivering it, he cut his harshest criticisms of the president (including a line that recalled Jonestown by describing the administration's economic program as a "combination of cyanide and Kool-Aid").

As usual, Walter Mondale was beside himself with praise. Jackson's speech, said Mondale, was "nothing short of historic . . . powerful . . . compelling . . . spectacular." And, as usual, Mondale bought nothing with his words. Come the morning after, Jackson was armed with a laundry list. He wasn't abandoning his unity with the ticket. The question now concerned the degree of his enthusiasm—that "signal" business again. This time, Jackson was demanding black representation at the highest levels of the Mondale campaign and the party's promise to push for a black "congressperson" in every southern state.

In other words, we still don't know what Jackson wants. I used to believe that he had already achieved his personal goal. He is certainly the undisputed leader of black America, the heir to Dr. King. But lately, with his talk of government jobs (he has said that he is qualified to be secretary of state and that he was upset that he was not considered as Mondale's running mate), I am drawn to another theory—that Jackson craves acceptance in the "inside" world of mainstream politics, that somehow moral leadership is not enough. Some months ago, on a flight to San Antonio aboard Jackson's plane, I listened as two of his aides spoke of the kind of positions that would suit Jackson in a Mondale administration. They concluded that national-security adviser or C.I.A. chief would be appropriate. I thought they were jesting. Apparently, they were serious.

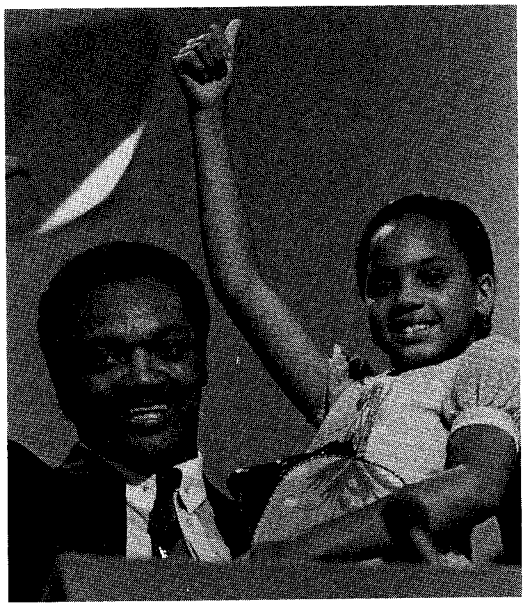
Whatever Jackson decides he wants, it's a good bet that he will continue to dog Mondale throughout the campaign. He may indeed go along—but the price will be high.

"BETWEEN THE END OF THE primaries and the convention, Gary could have run for president or for vice-president. But not neither." So said Frank Mankiewicz, one of Gary Hart's senior aides and close friends. What Mankiewicz meant is that either Hart should have gone flat out in his challenge to Mondale's "tainted" delegates or he should have folded his tent and become the kind of supportive nice guy who gets picked by his rival—like George Bush did in 1980.

Of course, Hart didn't do either. When it comes to knowing what he wants, Hart is only slightly more on top of his own game plan than Jesse Jackson is on his. And when it came to Hart's speech—which his aides had touted as the address of his political life—no one who has watched Hart this year was surprised that it was little more than an ambivalent meandering between his standard stump jargon and a lukewarm promise to support the ticket.

Hart must now deal with an enormous debt (over $3 million) and the prospect of another close race for re-election to the Senate from Colorado in 1986. Nevertheless, Hart is clearly leading the way to the Democrats' future. Enough people are attracted to his vision (if not to him) to guarantee that.

So the Democrats now have three politicians who have said they will be heard from again. Jackson says God is not through with him; Hart



insists he will prevail, someday; and back in 1980, Ted Kennedy warned us that the dream will never die.

AND DON'T FORGET GERALDINE Ferraro, says Congresswoman Pat Schroeder, of Colorado, who was a prime force behind Hart this year. If Mondale loses, says Schroeder, then Ferraro will become the titular head of the Democratic party. Did anyone consider this last week? Did Mondale? A few weeks back, Mondale stupidly spoke about the advisability of cutting some corners on qualifications when considering women and minority candidates for vice-president. He seemed to back off, but when he was asked about Ferraro's capabilities last week, he said that in her case he didn't have to bend as far as he thought he might have to. Is there anywhere else for Mondale to shoot himself? Barry Goldwater might know.

The conventional wisdom says vice-presidential candidates should be nearly invisible, that they only detract from the campaign's message. But a close watch on Ferraro instead of on Mondale might be what the Democrats need.

On the other hand, the scrutiny machine has already discovered an irregularity in Ferraro's congressional disclosure statement—and it seems there are some unhappy tenants in several buildings that John Zaccaro, her husband, owns. In any event, the pollsters are going to do a lot of business measuring the appeal of a woman vice-presidential candidate. And it's likely that we will learn nothing. The pollsters are discovering that their questionnaires are being perceived as civics tests and that people are eager to give the "right" answers even if those answers don't reflect their true beliefs. Already, says one New York researcher, "we've encountered people who say that they would of course vote for a well-qualified woman. And they add, 'Isn't that the right answer?' "

Then there's that other New York Democrat. As Walter Cronkite said in the men's room of the Levi building, Mario Cuomo "gave it to them out loud and without being tentative or ashamed." Most every Democrat appears to agree: It was Cuomo's star that was born in San Francisco last week.

The governor didn't deliver a speech. He said a mass, complete with hushed tones, saints, and neo-religious gestures. His triumph was an address of vision and emotion that avoided the maudlin and sentimental. And he managed to attack Reagan's policies without attacking Reagan—something Jimmy Carter could never quite do. As a launching platform, the convention couldn't have been better for Cuomo; he may already have won the 1988 Iowa caucuses.

The secret of the governor's success was that his words were unencumbered by neoconservatism. What the delegates heard was old-fashioned New Deal, us-against-them oratory. And it worked—at least in San Francisco. Whether it can again, either on the stump this fall or four years from now, remains to be seen—and it isn't even clear that Cuomo himself would believe the same message in 1988.

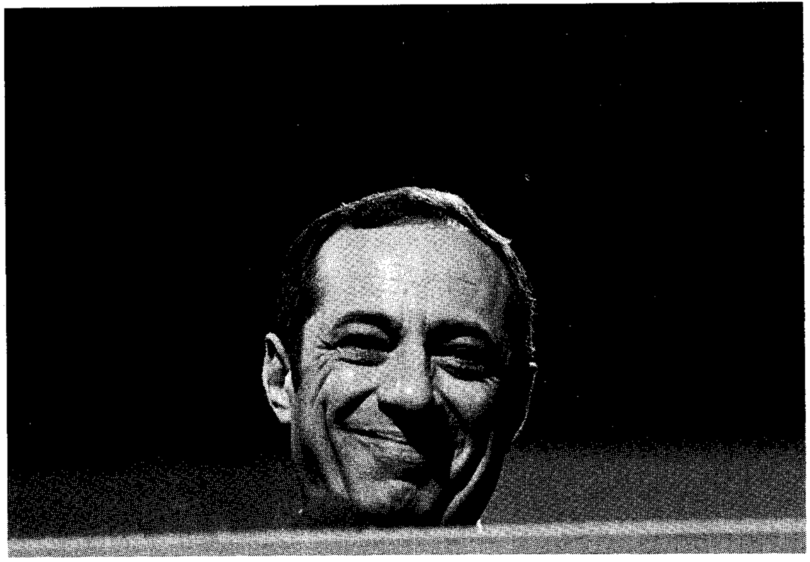
What is clear is that some Democrats are already certain that the Cuomo approach is insufficient. Governor Bill Clinton, of Arkansas, is one. "Cuomo gave a great speech that can unite the party," says Clinton. "And Jackson's speech and the Ferraro designation can help us with those who've felt locked out of the process. But we still haven't found a way to get the people Hart was reaching, at least not for Mondale. And those are the ones we need most."

Clinton himself addressed the convention in honor of Harry Truman, a hook that permitted him to read the delegates a riot act. If Truman were in San Francisco, said Clinton, he'd be mad as hell. He'd tell us "to scrap the nostalgia and quit whining . . . and get on with business. . . . He'd tell us that you can't please everybody in tough times and you shouldn't try."

The problem with Democrats, said Clinton, is that "even when the people agree with us, they see us as trying to preserve the gains of the past. . . . Harry Truman would tell us to forget about 1948 and stand for what America needs in 1984."

Clinton is right, of course, but it's all very complicated. The trick is to abandon the past without appearing to do so—and to keep everyone happy while you're doing it. So far, the only candidate who's had any success along those lines is heading the other party. ▬

As a launching platform, San Francisco couldn't have been better for Cuomo; the governor may have already won the 1988 Iowa caucuses.

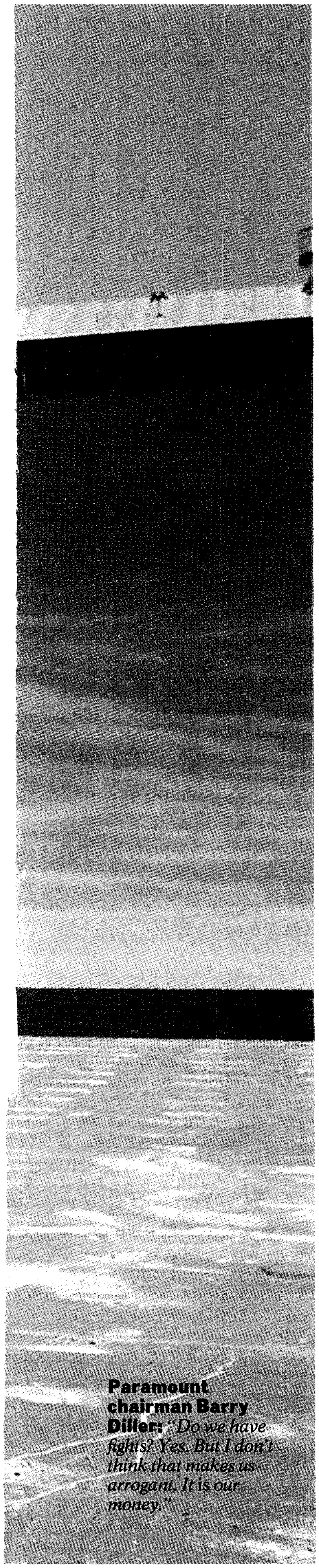


Though Jackson gave the convention a lift, many people still wonder what he really wants; Cuomo attacked Reagan's policies, not Reagan himself.

Photographed by Harry Benson

HOLLYWOOD'S HOTTEST STARS

BY TONY SCHWARTZ



Paramount chairman Barry Diller: *"Do we have fights? Yes. But I don't think that makes us arrogant. It is our money."*

THE GOAL WAS TO FIND OUT WHY PARAMOUNT Pictures is so consistently successful. All anyone wanted to talk about is why Paramount is so unpopular.

What one had to do with the other became clear only when I began hearing stories about a Paramount movie called *48 Hrs.* The versions vary with the teller (who invariably manages to make himself the hero), but the rough outline goes something like this:

The script for *48 Hrs.*—written by director Walter Hill and conceived by producer Larry Gordon (who also happened to be best friends with Paramount president Michael Eisner)—had been gathering dust on a Paramount shelf for years. Everyone liked the concept: A cop springs a con from prison to help track down a killer, and along the way, natural enemies become best buddies. The problem was casting. One night, Don Simpson, then president of production at Paramount, caught (he says) a young comedian named Eddie Murphy on *Saturday Night Live.* Others, of course, also claim credit for that discovery. In any case, Eisner agreed that Murphy would be ideal as the con. Barry Diller, chairman of Paramount, concurred, although he'd never liked the script. Nick Nolte agreed to play the cop.

From the start, though, Paramount executives complained that Eddie Murphy wasn't coming across funny in certain scenes. Eisner asked Larry Gordon to bring Walter Hill in for a meeting. Gordon said no. Eisner threatened to shut the movie down. Gordon relented. When a first cut of the film was ready, Paramount suggested showing it to a preview audience before making decisions on the final cut. Hill, reluctant to screen his work before it was complete, declined. Paramount insisted. Hill relented. Then Paramount devised a marketing campaign for *48 Hrs.* and showed it to Hill. He hated it. Paramount wouldn't budge.

PRODUCTION CHIEF

"Golden Retriever"

THE PHONE RANG IN JEFF KATZENBERG'S HOME AT 1 A.M. Eddie Murphy had just walked off the set of a movie called *Beverly Hills Cop,* having learned that the street in downtown Los Angeles where the film was being shot would soon be sprayed with insecticide. Katzenberg reached Murphy at home, spent 45 minutes reassuring him that his health wouldn't be endangered, and then offered to accompany Murphy back to the set. By the time Katzenberg got home, it was 5 A.M.

Katzenberg: *"A kingmaker."*

Showing up on a movie set in the middle of the night to reassure a star seems beyond the call of duty—and certainly not the sort of thing Diller or Eisner would ever consider doing. But to those who know Katzenberg, the only surprise was that he went back home for an hour to sleep. It's not uncommon for Katzenberg to begin his day with a 7 A.M. breakfast meeting, end with a dinner that runs until 10 P.M., and then spend the weekend at his office. For that, he was paid more than $500,000 last year. A protégé of Diller and Eisner's, Katzenberg may be more driven than either one. Just 33, he has been president of production at Paramount for the past two years. "Most studio executives in Hollywood really want to be producers or directors," says one friend. "Jeff is a kingmaker, not a king. He wants to be an executive for the next 30 years."

Raised in a Park Avenue apartment a half-block from Eisner's, Katzenberg became a volunteer in the mayoral campaign of John Lindsay at the age of fourteen. Ambitious even then, he quickly worked his way into Lindsay's inner circle. He enrolled at N.Y.U., but dropped out in his sophomore year to be at City Hall. He went on to help organize Lindsay's famous Harlem walking tours, and was an advance man when Lindsay ran for president, in 1972. In 1975, after working briefly as an agent and then as an assistant to producer David V. Picker, Katzenberg was hired as assistant to the new chairman of Paramount—Barry Diller.

Katzenberg's main responsibility as production chief is to bring the richest possible assortment of potential projects to Eisner and Diller. "He's a golden retriever," says a key Hollywood player. "He knows what's going on with every producer, agent, lawyer, director, and star in town."

"Logistically, he's awesome," says one of the former Paramount employees who burned out trying to keep up with Katzenberg's demands. "His responses are deductive. He forms an opinion through all the available information. What his guts are about, there's just no way of knowing." Actually, friends say that Katzenberg's taste tilts toward the adolescent mainstream. He was, for example, an unabashed fan of *The Blue Lagoon.* Colleagues say that he would prefer to spend an evening watching *Trading Places* rather than *Ordinary People, Indiana Jones* rather than *Terms of Endearment.*

But the real test of Katzenberg's tastes won't come until he earns the right not only to suggest projects but to choose among them himself. Few doubt that he'll get the opportunity. The question is whether he'll hang around long enough to take over at Paramount—or accept an offer, when it comes, to compete directly with his mentors. **—T.S.**

48 Hrs. opened in December 1982 to good notices and terrific business. Produced for a modest $10 million, it has taken in $77 million at theaters.

But that's only half the story.

When Walter Hill and Larry Gordon came up with a new idea for a movie, Eisner felt entitled to a first look, based on the studio's success with *48 Hrs.* and one of Hill's earlier movies, *The Warriors.* Gordon agreed, but Hill was so fed up with Paramount that he refused. Instead, he and Gordon submitted the script to several other studios for competitive bidding.

Eisner got a copy of the script the same weekend, read it, and hated it. Feeling betrayed by Gordon nonetheless, he decided to retaliate.

Several days later, Gordon got a call at home with the news that furniture from his office on the Paramount lot was being loaded onto a truck. Gordon, no slouch himself (Eisner doesn't have slouches for friends), went to court and won a temporary injunction stopping the move. Meanwhile, Universal loved the Hill-Gordon script that Eisner hated, and agreed to finance the project.

Streets of Fire was released last month to excoriating reviews and terrible business. It cost $16 million and has drawn less than $6 million at the box office.

"In my opinion," says Eisner, "if you look at Walter Hill's movies, you'll see that the only successful ones he's made have been at Paramount. I suspect that will continue to be the case. The chemistry between us is good."

He isn't kidding. So call this the chemistry of confrontation. It does seem to work. Walter Hill has a new project in development with Paramount. Gordon, who was just named head of production at Twentieth Century–Fox, is good buddies with Eisner again. For that matter, says Eisner, the fights over *48 Hrs.* weren't as bad as those over *Terms of Endearment.* Which didn't compare with the battles during the making of *Flashdance.* Nor were things exactly serene during the filming of *Trading Places* and *An Officer and a Gentleman.* What these four recent Paramount movies also have in common is enormous success. Each one was made for around $10-million; together they have taken in a half-billion dollars at the box office.

BY NEARLY ANY STANDARD BUT POPULARITY, PARAMOUNT is the leading studio in Hollywood. Its top management has been in place for nearly a decade—with the sole exception of Don Simpson, who was replaced by Jeff Katzenberg in 1982 but then produced *Flashdance* under an exclusive contract with Paramount. No other major studio has a team that's been together more than two years. Paramount's performance has likewise been more consistent than its competitors'. While spending less to make its movies ($8.5 million on average, versus the industry's $12-million), Paramount is the only studio to finish among the top three money-makers in each of the past six years. At a time when other studios serve mostly as banks—financing packages and projects brought to them by others—Paramount develops nearly all its material in-house and stays very involved in the moviemaking process.

"We do business a certain way," says Barry Diller, 42. "Do we have fights? Yes. Do we argue our opinions? Yes. Do we differ about dailies? That's all true, but I don't think that

HARDBALL: *"Paramount tries to make your movie for you," says Don Simpson. "They are very smart, but they are also very rough. I know, because when I was in the job I was not a nice person."*

makes us arrogant. I think it's our right, our obligation. It *is* our money."

"Giving criticism doesn't mean you think you can do it better yourself," adds Michael Eisner, 42. "You don't have to be a chicken to know a good egg."

Don Simpson, no longer one of the boys, can be more blunt: "Unless you're someone like me, who used to be one of them, Paramount tries to make your movie for you. They have a point of view, and they articulate it. They are very smart, but they are also very rough. I know, because when I was in the job I was not a nice person. I never lied or cheated, but I did run roughshod over people." Indeed, the phrase "beating people up" arose so frequently in conversations about Paramount that you'd have thought we were talking about a street gang. Maybe we were. "Paramount," the joke goes, "is the studio that gives you a green light and then dares you to make the picture."

A producer who worked for Paramount once—and hopes not to again—puts it this way: "Are they smarter than the executives at other studios? The answer is yes. Are the movies better for their input? Probably. But who wants to work all the time in a bunker atmosphere, under constant threat of the guillotine?"

There is one obvious answer: anyone who thinks that the end justifies the means.

Put simply, Paramount has figured out, better than any other studio, how to make the right movies. This scarcely means flawless judgment, just that successes like *48 Hrs.* are big enough to overshadow failures like *The Keep.* The studio bases its choices less on the timeliness of subject matter or the ability to attract big-name stars than on the concept—the story itself, stripped of other considerations. A concept—or high concept, as it's come to be known—refers to an idea that can be summarized in a sentence. And then sold to anyone over the age of seven. As in: Working girl overcomes odds to become dancer (*Flashdance*). Or: Working boy overcomes odds to become dancer (*Staying Alive*).

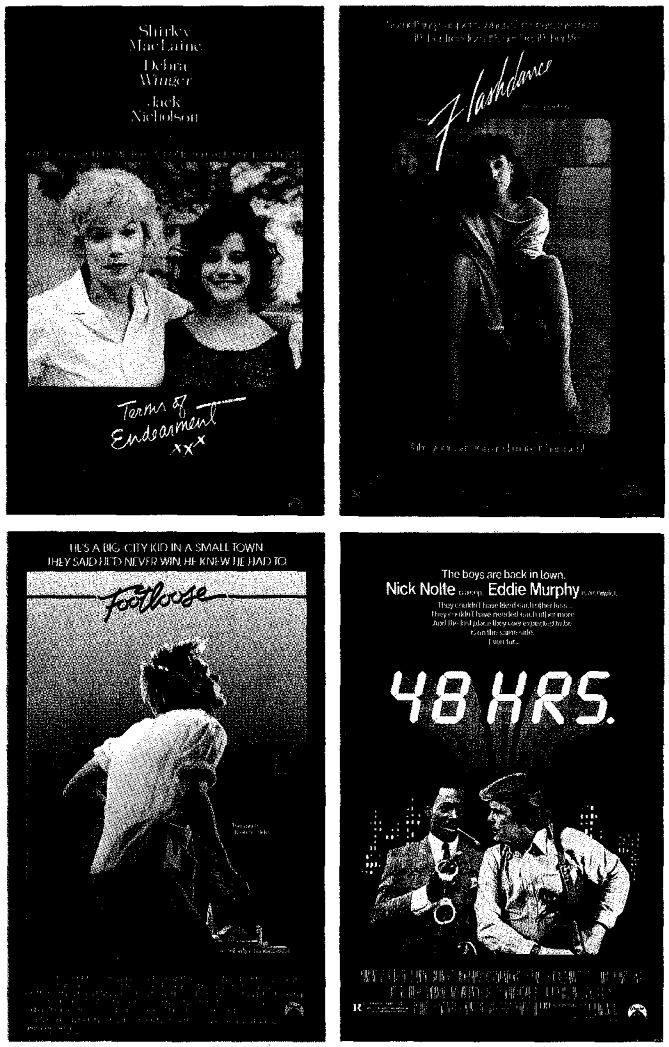
Indeed, a remarkable number of Paramount's movies mine the mainstream fantasy of struggling against odds to realize a dream—whether in slick, superficial musical fables (*Saturday Night Fever, Grease,* and *Footloose*), romantic melodramas (*Urban Cowboy*), action melodramas (*48 Hrs.*), or broad comedies (*Foul Play, Trading Places, Airplane!*). Add to that mix *Raiders of the Lost Ark* and its sequel, *Indiana Jones, Star Trek* and its two sequels, and four (count 'em, four) *Friday the 13th* movies, and you've just accounted for 90 percent of Paramount's profit during the past five years.

Paramount does make more ambitious and less obviously commercial movies, maybe more than any other studio (which is still not very many). A few of the projects have even ventured into the esoteric reaches of the arts (*Nijinsky*), history/politics (*Reds, Ragtime, Gallipoli*), and complex relationships (*Atlantic City, Handle With Care*). But the Paramount movies that have earned big profits *and* critical acclaim—*Ordinary People, An Officer and a Gentleman, Terms of Endearment*—all have something in common with the studio's purely commercial hits: simple, accessible concepts, mainstream characters, and a dose of melodrama.

"The one thing you cannot be bad at in this business is choosing material," says Michael Eisner. "Yes, it helps to keep your negative costs down, to keep away from the hype and not to grab for stars and pay ridiculous prices. But you know what? If you pick the right material, all that pales. When Frank Price was at Columbia, he traditionally paid a lot for everything. But when you buy *Tootsie,* so what? It's great to have good marketing, and I think we have the best, but you don't need it to sell *E.T.*, and it won't help if you're selling *The Pirate Movie.* This is a business based on ten to twelve decisions a year. They are very important. Nothing else is close."

THE TWO PEOPLE MOST RESPONSIBLE FOR THOSE choices at Paramount are Barry Diller and Michael Eisner, and they are well compensated. Last year, Diller was paid approximately $2.5-million, including bonuses, Eisner just slightly less. Because they seem, on the face of it, so radically different, it is often assumed in Hollywood that each possesses strengths the other totally lacks, making them far stronger as partners than either would be alone. It's also assumed that they remain together only for that reason, since they can't possibly like each other.

There is some truth to all that. Certainly, they have very different life-styles. Diller is single, lives alone, and hangs out with a chic bi-coastal crowd. Among his friends are David



The hits: *Movies that mine mainstream fantasies.*

TWO HEADS: *Eisner likes to be known as the guy who picked such hits as* Raiders of the Lost Ark, Flashdance, *and* Footloose. *Diller is happy to take credit for having the elitist taste at Paramount.*

Geffen, Calvin Klein, Diane Von Furstenberg, Sue Mengers, Warren Beatty, Debra Winger, and Mike Nichols. Eisner has been married to the same woman for seventeen years, has three children, and his only famous friend is Neil Diamond. Diller is short, slightly built, and meticulously dressed. An intensely private man, he measures his words carefully and is openly pessimistic. ("I'm always convinced," he says, "that no one is going to come to our movies.") Eisner is tall, gangly, and looks most at home in jeans and sneakers. Loose and casual, he speaks in torrents of half-finished thoughts and retains an exuberance and optimism that nearly everyone who knows him describes as childlike. Admirers are referring to his apparent innocence; critics, to his limited attention span.

Eisner plays the role of enthusiast; Diller, of skeptic. Eisner has more of the creative instincts; Diller is more focused on the business. And they do disagree, sometimes quite strenuously.

But in the end, their similarities are more significant than their differences. "Having each other's approval means a lot to both of them, and I'm not sure either one is happy about that," says James Brooks, who wrote and directed *Terms of Endearment* for Paramount. Indeed, because they are both wildly competitive ("I tend to like to be in control," admits Diller; "I tend to want everything," says Eisner), each would like some of the credit the other generally gets. The first night I had dinner with Diller, he casually mentioned that he planned to stop off around midnight at a local movie theater just to see how the paying customers were responding to the first showing of *Indiana Jones.* I tagged along. Eisner and his wife were already at the theater. The next day, I got a call at my hotel. "I know you went to Westwood with Diller last night," the caller told me. "Do you realize Diller did that just to impress you? He never goes to check audiences." "What about Eisner?" I asked. "Are you kidding? He's a maniac. He went to two more theaters after he left you. You're missing the story. Eisner's your man."

Eisner is quite happy to be known as the guy who picked such popular hits as *Raiders of the Lost Ark, Flashdance,* and *Footloose.* Pretense and elitism make him cringe. But that doesn't mean he wants to be known as the company schlockmeister. Hang around with Eisner for a while and he'll eventually let drop that he read Edith Wharton in his day, that Bergman's *From the Life of the Marionettes* is one of his favorite movies, and that he's not averse to spending a spare Saturday evening at a Royal Shakespeare Company production of *Much Ado About Nothing.* Diller, on the other hand, is quite happy to take credit for having the elitist taste at Paramount. But that doesn't mean he's about to give Eisner all the credit for picking commercial hits. "Michael will often say, 'We gotta make this movie,' " explains Diller, "and I'll say, 'No, this is wrong,' or 'That isn't perfect.' I will focus on all the negatives, but with the comfort that he is there pushing to go forward."

So they huff and they puff till one blows the other down. Or as Diller puts it, "Our process is advocacy and yelling." For

The president: *Though Eisner can be childlike, he's considered one of Hollywood's toughest negotiators.*

example, though Diller fought against making the deal for *Raiders of the Lost Ark*, it was not, he says, because he didn't like the script. He simply thought that the deal wasn't favorable enough to Paramount. Eisner, on the other hand, is quick to point out that he can be even less generous than Diller in deal-making. "Barry is more willing than me to look at the other guy's point of view. It becomes almost a challenge for me not to pay the ridiculous prices that get paid in this town." Says Sue Mengers, an agent who wins some of those prices for her clients, "I find Eisner the toughest person I negotiate with, and I don't mean that as a compliment. He simply must win. Barry Diller is my friend, but the few times I've tried to lobby him, he's made it clear that Eisner is the guy he listens to."

What really bonds Diller and Eisner is that they trust each other more than they do anyone else. "If we disagreed as much as people think," says Diller, "then we wouldn't get many movies made." Adds Eisner, "The irony is that, after a lot of dancing around, Barry and I do agree about almost everything. To be able really to debate about something, you need to be dealing with someone intelligent. The most difficult thing in the world to deal with is stupidity. How do you talk stupid into doing what you want to do?"

If Diller and Eisner prefer to think of themselves as outsiders—and neither of them socializes much in the world's most social town—it's at least partly because they rose together outside the prevailing system. While most studio executives came up as agents, lawyers, business-affairs people, and marketing experts, Diller and Eisner began as programmers at ABC.

"I think *that* training, hearing hundreds and hundreds of ideas get pitched, was useful for both of us," says Diller. "I was 23 when I became assistant to the head of programming at ABC. It got so that I was almost oblivious to the pitch. If I didn't think the idea itself was sensible, no amount of selling was going to convince me."

Leonard Goldberg, whom Diller worked for at ABC, was awed by the way his young assistant handled even the most powerful salesmen. "After a few months, I gave him the job of buying packages of motion pictures from studios," Goldberg says. "These deals could run to $100 million. Barry had an office across from mine, and every day I would pass by and hear this screaming and yelling coming from it. He'd be in there negotiating over egg-salad sandwiches with these show-business titans who ran motion-picture companies—Joseph E. Levine, Eliot Hyman, Charlie Bluhdorn. They were all smart, tough guys who'd grown up in the streets. But I'd hear Barry saying to Bluhdorn, 'If you're going to scream, there's no reason to continue.' They'd say, 'Do you know who you're talking to?' Barry would say, 'Are we here to make a deal or not?' The truth was that these guys loved dealing with Barry. They'd come out beaming like he was their son. They only respected strength, and he could give it back. At the same time, he had a sophistication and style they did not."

Diller had been raised in Beverly Hills, the son of a developer who built tract houses by the thousands throughout Southern California after World War II. Confrontation was the main way he related to his father. "He is a noisy man, hypercritical, and he loves to argue," says Diller. "From a very early age, I loved to incite him and then do battle. It drove my mother crazy."

It wasn't until he was nineteen—having dropped out of U.C.L.A. after several months—that he felt any specific ambitions. "I'd always had some vague idea of being in show business," he says, "but one day I got it in my head that I should go to William Morris and begin in their training program. I called Danny Thomas. He was the agency's biggest client, and I'd grown up with his kids Terry and Marlo. I asked him to get me an interview, and he did, but nothing came of it. It was the first time I'd ever really wanted anything, and so I began to drive Danny crazy. I remember calling him at the Sands, in Las Vegas, between shows. I could tell he wasn't listening. Finally, I said to him loudly, 'Listen to me. Please call. Here's the name. Please call tomorrow.' He did. And they hired me the next day."

MARKETING WIZARD

"The Godfather"

Colleagues refer to him as "the godfather." In a company where diplomacy is rare, Frank Mancuso is the most notable exception. Filmmakers accustomed to heated battles with Paramount's production executives are delighted to discover that things go more smoothly with the soft-spoken, 50-year-old Mancuso, who heads the studio's distribution and marketing operation.

While Barry Diller and Michael Eisner insist that the selection of material is what matters most, Mancuso's position—president of the Motion Picture Group—is the company's third most important. (Last year, he was paid about $800,000.) And while no one knows for certain what makes a movie successful, many believe that a key for Paramount is Mancuso's ability to take any movie—even a marginal one—and milk it for more than it's worth.

An otherwise triumphant summer for Mancuso was clouded last month when the two top executives reporting to him—Gordon Weaver and Steve Rose—resigned at the company's request. Paramount said that the two men had engaged in "unethical practices with respect to suppliers." Rose and Weaver (who suffered a mild heart attack two weeks ago) have denied wrongdoing.

Mancuso: *Different.*

Mancuso's ability to distribute and market projects with uncertain appeal—he came up in sales and has been with Paramount for more than twenty years—is what accounts for his reputation. Defying industry practice, Mancuso chose to open *Terms of Endearment* before Thanksgiving. His theory was that a serious-minded movie needed time to build word of mouth before the Christmas releases. "If I'd been wrong," he says, "*Terms* would have been out of the theaters in three weeks." Mancuso took a similar risk by opening *An Officer and a Gentleman* in July, when most studios stick to simpler movies aimed at kids. To build excitement, he previewed *Officer* extensively.

For *Flashdance*—a film that had neither stars nor a particularly strong story—Mancuso focused his marketing on the music and the stylized look of the movie. Before the movie's opening, an "invisible" marketing campaign included the production of a video for MTV, release of the film's songs to discos, and wide distribution of a sultry poster featuring *Flashdance* lead Jennifer Beals.

When the youth audience showed up in droves, Mancuso didn't stop. A second campaign was devised to lure an older audience. It featured softer music from the movie and emphasized its romantic themes. "My challenge," says Mancuso, "is to squeeze every last dollar out of every movie we do. It's a 52-week-a-year job." **—T.S.**

William Morris became his education. "Those were the days when you were encouraged to read everything that went out, all correspondence, deals, memos. There was also a vast filing system that included every client and every deal. I'd go to that room every day and take out a different file. I read 30 years of correspondence about Sophie Tucker, every docu-

CLOSED SHOP: *When I called Diller to say that I wanted to write about Paramount, he said he would talk it over with his colleagues. When he called me back, his first words were "Leave me alone."*

Casual: *Eisner with wife Jane and (from left) sons Eric, ten, Anders, six, and Breck, fourteen.*

ment about Elvis Presley. It was a great base. Unfortunately, by the time I was made a junior agent, there was nothing left to learn."

Diller met Leonard Goldberg at a party thrown by Marlo Thomas, and within minutes they were arguing. "I was immediately impressed by his intensity, and I decided to offer him a job. The best thing about Barry was that you told him to get something done and you could blank it from your mind. You never asked how it got done. Command came easily to him. He was always comfortable with power." Shortly after he joined ABC, Diller discovered Eisner. Then in a low-level job at CBS, Eisner had sent out 200 résumés. Diller was the only one who responded, and he persuaded Goldberg to hire Eisner.

LIKE DILLER, EISNER HAD GROWN UP AFFLUENT—but on a much grander scale, in New York City. Eisner's grandfather co-founded the American Safety Razor Company (and eventually sold it to Philip Morris); his father was a prosperous lawyer. Eisner was raised in a rambling Park Avenue apartment, and throughout his childhood had to wear a jacket and tie to dinner, which was served formally. The family also had a chauffeur, although the family car was a station wagon rather than a Cadillac. In fact, Eisner's prevailing memory about money is how reluctantly members of his family parted with it. "I was brought up to believe that money is not frivolous," he says. "My grandfather drove across the Willis Avenue Bridge to save the toll. My father believed I should know what I had, but one of the lessons I learned was that you do not spend capital. The idea of responsibility with other people's money stayed with me, particularly in this industry, where you're up against people who *discount* the value of other people's money."

Unlike Diller, Eisner had what he calls a classic education. He studied literature and drama at Denison University, in Granville, Ohio, and tried his hand at writing plays. Most important, he decided that the arts, popular or otherwise, would be his calling. "At some point," he says, "I read a Maxwell Anderson essay about how what remains behind in societies is not the wars, or the politics, but the art. That's what led me to my first job: as an usher at NBC." Next, he moved to CBS, where he was in charge of making certain that commercials had been inserted in the proper places during children's shows. He loved both jobs, but it wasn't until he moved to ABC that his career began to take off.

Despite Maxwell Anderson's lofty inspiration, Eisner didn't ascend by advocating timeless art. He was far too pragmatic and ambitious for that. "I noticed early on that there would be this great enthusiasm at ABC for thirteen hours of Shakespeare," he says. "But I also noticed that the guy who did the thirteen hours would get fired. I'm a survivor, and I wasn't going to be fired." At the same time, Eisner genuinely did enjoy even simple forms of pop programming, such as cartoons and sitcoms. It put him at an advantage. When he was given responsibility for Saturday-morning children's programming, in 1969, Eisner didn't have to guess at kids' tastes. He just chose programs that he himself liked.

"We were in last place," he remembers, "and I heard about this group called the Jackson Five. I had nothing better to do, so I went to Las Vegas to hear them sing. It occurred to me that the Jackson Five would make a good animated show. Everything else on Saturday morning then was *Scooby-Doo* and *Mighty Mouse*. The Jackson Five were real people. Also, I liked the story of how Diana Ross had discovered them in Gary, Indiana. After the Jacksons, we did an animated Osmond Brothers show. We went from third to first."

Much the same happened when Eisner was put in charge of ABC's prime-time programming five years later. Although Fred Silverman would get most of the public credit for ABC's turnaround, it was Eisner who first put on such shows as *Welcome Back, Kotter* and *Happy Days*. It's not coincidental that ABC's hit series from that era are often referred to as cartoonlike. Eisner kept in mind the lessons he'd learned in college about good storytelling—the importance of character, conflict, drama—but he also understood instinctively how to squeeze down and simplify those elements to reach a mass audience.

"It was *The Scarlet Letter* and a Hawthorne story called "The Maypole of Merrymount" that got me interested in the idea for *Footloose*," says Eisner about one of Paramount's most simpleminded and successful movies. "My wife thought it was ridiculous. She told me if I ever talked about any connection to Hawthorne, I was a schmuck. I thought we could make a good little fable out of a town that bans dancing."

For Diller, who never shared Eisner's mass-appeal instincts, the route to recognition was the "movie of the week"—his suggestion that ABC produce its own movies for television and broadcast them each week in series form. In 1972, ABC's management allocated $15 million to launch the venture and named Diller to oversee it. Diller also won control over promotion—an unprecedented coup. Then, recognizing that no promotion runs more than 30 seconds, Diller also made it a priority to choose subjects that could be easily summarized.

At the same time, Diller became disenchanted with the role that research played in making program choices. "The point is that executives in Hollywood are always looking for comfort in a business where there is no comfort," he says. "I remember, at ABC, sitting in the meetings where they would choose the prime-time schedule. They had research guys who'd tell them what tested well and what didn't. They were like witch doctors. I'd say, 'You fools delude yourself. Every year, we put on these shows that test best, and every year they fail.' "

IN 1974, DILLER, THEN JUST 32 YEARS OLD, GOT AN OFFER to become chairman of Paramount Pictures. It came from Charles Bluhdorn, chairman of Gulf & Western, Paramount's corporate parent. Just a week earlier, *New York* Magazine had published an Andy Tobias profile of Paramount president Frank Yablans. In it, Yablans was quoted describing the studio's trademark this way: "If you don't like it, f--- you!" Bluhdorn, according to several who knew him (he died last year of a heart attack), shared much the same tough-guy perspective. But Yablans made it clear that his attitude extended to Bluhdorn himself. Diller never made the same mistake. He and Bluhdorn grew very close ("Charlie tortured Barry every day," says a friend of both, "but there was also great love between them"). Diller also made Paramount far more profitable: In 1973, the studio earned $39 million in profits; this year it will earn approximately $140 million. What didn't change under Diller was the Paramount style.

Robert Evans, the head of production under Yablans, remembers sitting down with Diller the week after he'd been appointed. "I said, 'Congratulations, Barry. I'm going to enjoy working together.' He said, 'Let's get something straight. We're not working together. You're working for me.' " Evans appreciated Diller's point, but he still decided to go into independent production. At the same time, Diller quickly demonstrated that he was not afraid—in fact preferred—to have strong people under him. "I had a run-in with Barry very early on," says an executive who worked for Diller in the early years. "He laced into me about something, and without cause. When Barry lets loose, he can be cutting, piercing, penetrating, biting, and extraordinarily intimidating. When he finished, I was stunned for a minute. Then I said to him, 'You simply can't talk to me that way.' He never did it again. Show your jugular and he will go for it; Barry only respects strength."

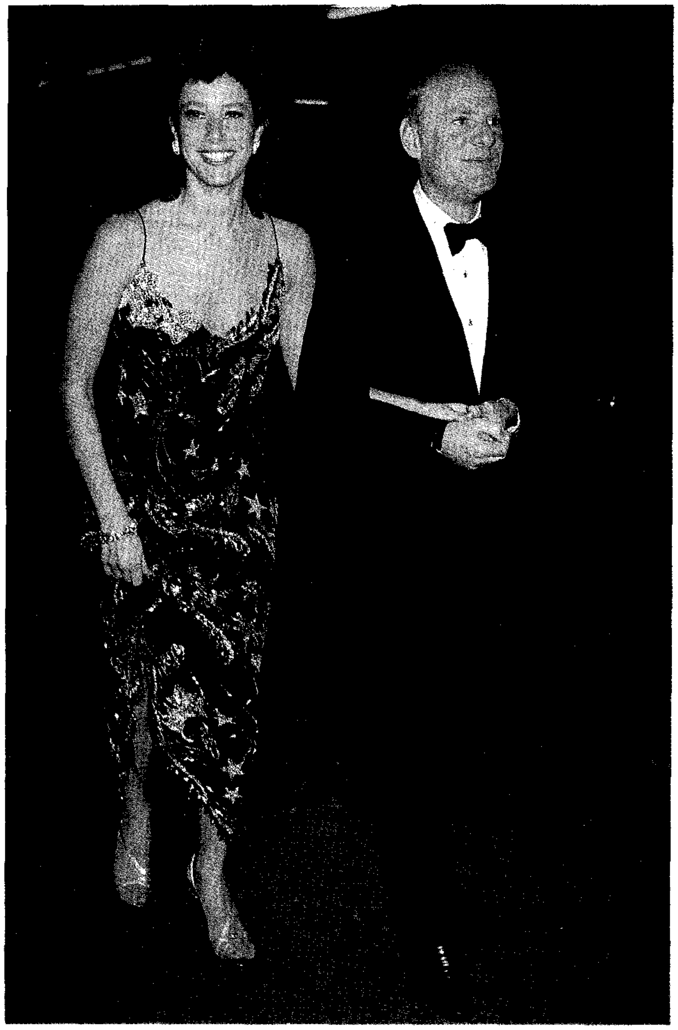
Andy Tobias could just as well have been describing Diller when he wrote of Frank Yablans ten years ago: "[He] *does* have a warm, boyish side—but he doesn't display it very often to people less powerful than he." Because that includes most of Hollywood, Diller is not a very popular fellow. Some simply object to being snubbed by him; others have been the victim of his slashing tongue. Even Diller acknowledges that he can be "curt."

In the course of reporting this story, I occasionally sensed that Diller was making an effort to be charming. It was clear that it did not come to him naturally. Directness does. When I first called to say that I wanted to write a piece about Paramount, he said he'd talk it over with his colleagues. When he called me back, his first words were "Leave me alone." When I called to check facts, the last thing he said was "If I don't like it, I'll kill you." But then, in a town where so few people say what they think, that sort of bluntness can seem almost refreshing. "The truth," says one person who knows Diller well, "is that Barry just isn't a very warm guy. But there are all kinds of people who are warm and considerate. Very few are as smart as Barry. He adds texture and fabric to life. He's always challenging and provocative."

Those closest to Diller, particularly women friends such as Marlo Thomas and Diane Von Furstenberg, describe him as loyal to a fault, and insist that what sometimes comes off as coldness and indifference is actually shyness. "I have a different view of Barry than you've probably been getting" is the way that Von Furstenberg, with whom Diller was once involved romantically, begins talking about him.

Diller took a while to find himself at Paramount. "You can't imagine how miserable I was," he says of his first year in the job. "I was used to action and quick reaction. Here, nothing seemed to happen. Then one day, I looked in a drawer, and there was a script called *The Bad News Bears.* This I understood. Three acts. A rotten little team gets better, falls apart, and then prevails. I said, 'My God, a story.' I bought the script in 22 minutes. It was the first time that it seemed possible things might just work out."

Diller's decision in 1976 to hire Eisner as president of Paramount was a turning point. At the time, it seemed a considerable gamble. Diller's liabilities—his youth and his lack of experience in the



All business: *Diller (with Debra Winger) rarely socializes.*

Photograph by Gregg DeGuire/Galella.

ON COURSE: *The past eighteen months have been the most successful in Paramount's history. Luck is always a factor, but the studio's approach is also paying dividends—not, of course, without battles.*

movie business—were shared by Eisner. But Bluhdorn encouraged the choice, and Diller went ahead.

Don Simpson, then a mid-level production executive, remembers one of the first meetings that Eisner held. "We went into a boardroom at nine in the morning. There were maybe eleven people in the room. At the time, we had absolutely nothing good in development, which is the real estate of this business. Eisner said, 'We're going to come up with twenty projects today even if we have to stay here till midnight. Leave if you want to, but then don't bother coming back.' Several people looked at him like he was crazy. But by 5:30, we had fifteen projects. Michael is unequivocally the most creative executive I've ever met. Nonpareil. He is disorganized, sloppy, absentminded, he has an optional memory, and the only way he considers a deal fair is if he wins. But he has a cheeseburger heart. His instincts are solid gold."

LIKE DILLER, EISNER BROUGHT TO PARAMOUNT A fierce desire to succeed. But if Eisner's approach was just as tough-minded as Diller's, it was subtler. "When he wants something, he won't give up," says Sue Mengers. "But just when you are feeling angriest at him, he'll say something funny or charming or self-deprecating that disarms you." Some believe that Eisner uses his boyish charm self-consciously—as a weapon. "I remember a meeting with him where he was trying to get a writer to bring a project to us," says a former Paramount executive. "He was informal and ingenuous and intimate, sloppy in his Saint Bernardish way, telling funny stories about his sons. Then the writer walked out, and he turned to me and said, 'So, do you think I got her?' "

While Eisner and Diller often disagreed about material, they shared the conviction that story matters most. "There are rare times when the material you read in a script plays better on the screen," says Diller, "but generally it gets worse. If you keep the selection process clean—in the mainstream of your interest—you've got a prayer of success."

Lest this perspective sound purer than it is, it's worth remembering that Paramount is the studio that financed those four *Friday the 13th* movies. Neither Diller nor Eisner will even admit to sitting through the last three, much less to liking any of them. "We do produce movies that have no redeeming value, purely to make dollars," says Diller. "But more often, we try to do movies based on what we think are good ideas that a lot of people will find interesting."

Even reasoned judgment, of course, is no guarantee of success. In 1979, for example, Eisner read a script called *Private Benjamin* that he thought was weak. Goldie Hawn, however, was committed to making the movie. Paramount passed. Around the same time, Eisner read another script called *Coast to Coast*. He and others at Paramount loved it and decided to make the movie. *Coast to Coast* flopped. More often, the focus on the quality of the script has worked to Paramount's advantage. When director Taylor Hackford brought to the studio his idea for a movie called *Against All Odds*, Paramount passed, even though Hackford was coming off *An Officer and a Gentleman*. Columbia made *Against All Odds*, and it was not a hit. On the other hand, Paramount also passed on *The Big Chill*, a perfect example of the sort of project that the studio is uneasy with. An open-ended exploration of relationships and values, *The Big Chill* lacked a concept that could be easily summarized and marketed. "Movies about ideas," says one Paramount executive, "are not our primary interest."

Of course, Eisner is quite right when he argues that "it doesn't matter what you pass on, it only matters what you make." And Paramount has made movies every other studio passed on. One night in 1979, for example, Eisner and his wife were having dinner with some friends, one of whom read scripts for United Artists. Casually (Eisner is nothing if not casual), he asked what she'd read recently and liked. She began talking about a script that U.A., and every other studio in town, had passed on. It was a parody of the *Airport* movies, written by three unknowns and titled *Airplane!* Excited, Eisner excused himself from the table, telephoned Don Simpson at home, and told him to buy the script. Paramount then assented to an unheard-of arrangement: The three writers would direct the movie together, without big-name stars. The budget was set at $6 million. The movie earned $83 million.

"PARAMOUNT'S GREAT STRENGTH," SAYS ONE producer, "is that their executives know they'll be there tomorrow. Most executives in this town get judged not on what they produce but on the deals they make. They're always paranoid about getting fired, so they worry more about signing up big-name stars and making press announcements than about developing good material. At Paramount, they're not so desperate. They're willing to make long-term investments." One year ago, following the success of *48 Hrs.*, Paramount signed Eddie Murphy to an exclusive contract—$15 million for his next five movies. At the time, it seemed like a lot of money for a 22-year-old actor with one movie to his credit. But since then, Murphy has followed up with *Trading Places* and emerged as one of the two or three hottest box-office attractions in America. He could almost certainly command more than $3 million on the open market today, and perhaps as much as $5 million or $6-million. One more hit for Murphy and Paramount's deal will become a certifiable bargain.

Paramount took a different sort of chance with Robert Redford on *Ordinary People*, a project first championed by Diller. Redford had never directed, the story was downbeat, and Mary Tyler Moore had no track record in movies. Paramount agreed to finance the movie, but also exacted terms that it's hard to imagine any other studio even seeking. Robert Redford was paid scale ($50,000) as director—the minimum allowed by the Directors Guild. "That's our rule with all first-time directors," says Eisner. "The fact is that we never get the benefit in reverse. If a director does four bad movies in a row, his price still goes from $1 million to $1.25 million to $1.5-million. The least we can expect is not to pay through our noses for a first-timer."

On the other hand, Eisner has been willing to violate his own negotiating rules when he feels there is good enough reason. When George Lucas and Steven Spielberg were peddling their script for *Raiders of the Lost Ark*, the terms they sought were so high, and the projected budget so huge, that no studio in town, including Paramount, was willing to finance it. But Eisner was so captivated by the *Raiders* script that he persisted in negotiating, even though Diller favored passing. A deal was finally struck. It was more favorable to the producers than any deal Paramount had ever made. The studio did not stand to make any profit until the movie grossed more than $40 million. So far, *Raiders* has grossed

$240 million. And that doesn't include TV, cable, videocassettes, or overseas sales.

CONTRARY TO REPUTATION, DILLER MAY BE A slightly softer touch than Eisner. He does like to be associated with a certain group of stars and with their most prestigious projects. By far the most expensive movie Paramount has ever made, for example—over the vehement objections of Charles Bluhdorn—is Warren Beatty's *Reds,* which cost more than $35 million. Diller counts Beatty among his friends, and as one person who knows both puts it, "Warren plays Barry like a Stradivarius." But Diller also went to considerable effort to diminish the studio's exposure, engineering a complex tax-shelter deal with a British bank that insured, even before the movie opened, that Paramount would not lose money.

Actually, Diller has made it a policy on nearly all Paramount movies to seek financial partners. Before the opening of *Flashdance,* for example, 25 percent of the cost of the movie was absorbed by an investment group. "Movies are risks," Diller says. "You put up $125 million or $150 million a year and you're going to have some losers. You can never believe you've got it figured out. Well, I happen to believe in sharing risk. I don't mind giving up some of the upside—and believe me, we always get more than we give away in these deals—to protect the downside."

Sometimes, however, Diller's conservative instincts can backfire. In 1979, Paramount agreed to distribute a movie that Ivan Reitman directed called *Meatballs,* starring Bill Murray. It became a big hit. Subsequently, Reitman made a handshake agreement with Eisner on an exclusive deal for several future projects. At the last minute, Diller stepped in and balked at the size of the deal. Reitman promptly signed with Columbia instead. His two most recent movies—*Stripes* and *Ghostbusters*—have taken in more than $200 million so far.

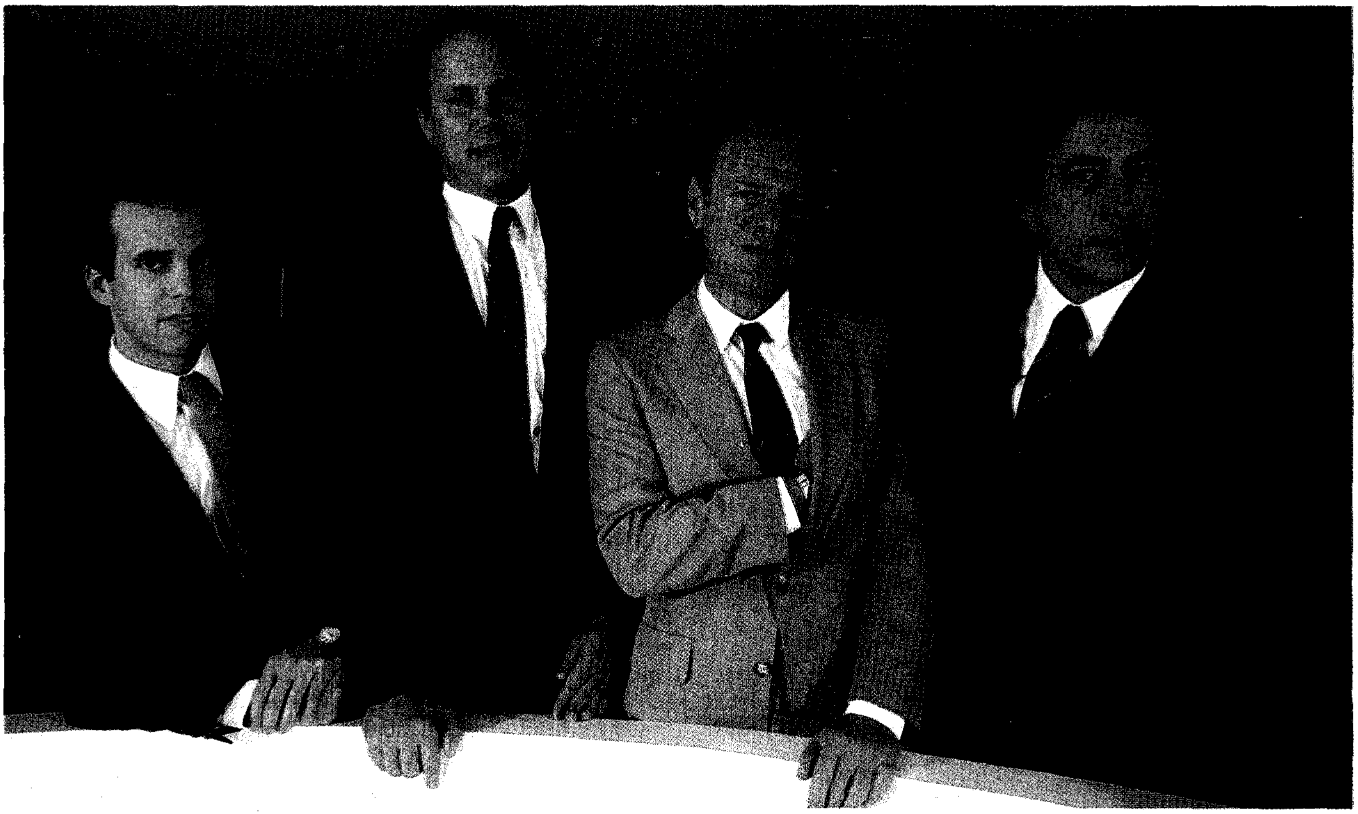
Not that Diller or Paramount is hurting for hits. The past eighteen months have been the most successful in Paramount's history. Luck is always a factor, of course, but partly it's that the studio's approach, clearer and more refined than ever, is paying dividends—not, of course, without battles. During the production of *Flashdance,* the studio tried to fire director Adrian Lyne between one and six times, depending on whom you ask. Eisner himself finally got involved in resequencing the film, after screening a rough cut.

Like *Flashdance, Terms of Endearment* turned out to be a huge hit, but as one Paramount executive admits, "We choked it down." The studio refused to give James Brooks the last $1-million he needed to make the movie, and it was completed only because M.T.M. Productions made up the difference. During the first several weeks of filming, Paramount production chief Jeff Katzenberg harangued Brooks daily about being a day or so behind schedule. "I was distraught by all the screaming," says Brooks. "It was so distracting I felt it threatened the quality of the work." Only after studio executives had viewed promising footage did the pressure let up.

But success soothes memories. "When the studio decides to get behind you—and God help you if they don't—they can be incredibly helpful," says Brooks. "The truth is that *Terms* probably wouldn't have been as good if we'd made it on a higher budget."

Now the focus is on the future. Both Diller and Eisner say that they are sick to death of kids' movies. They will keep doing them, of course, so long as such projects make money. The king of kids' movies, Steven Spielberg, is planning to direct *Peter Pan* for Paramount. But there are also some adult movies in the pipeline: *Falling in Love,* with Meryl Streep and Robert De Niro; *King David,* with Richard Gere; *Lady Jane,* a historical drama to be directed by Trevor Nunn.

Of course, past success and promising projects do not guarantee the future. Diller, the pessimist, never tires of saying so. And even Eisner, the optimist, recognizes the risks. "Success in Hollywood can make you think you're a creative genius," he says. "But then, just when you're thinking you can do no wrong, you produce a bomb. And failure is what brings you back to reality." ■



The big four: *"Paramount's great strength is that its executives know they'll be there tomorrow."*

ROCKEFELLER CENTER RENAISSANCE

BY GAEL GREENE

WHAT SNOBS WE NEW Yorkers can be . . . quite willing to abandon a corner of paradise to the touring barbarians rather than suffer their yodels and drawls, their whining babes, their rippled thighs and hairy calves bared in the briefs some folk sport for exploring Gotham on a summer day.

Well, a power of Rockefellers and the once humbled, now rejuvenated Restaurant Associates are out to woo us back to the sunken valley below the granite cliffs of Rockefeller Center. Out of a fusty outmoded feeding enclave—late the Promenade Cafe—they have sculpted a bright, skylit celebration of American dining: the posh Sea Grill, the American Festival Cafe, and Savories, a coffee-shop-plus-carryout, each with its measure of alfresco. And it can be heaven.

On a sultry scorcher, the Summer Garden may be forbidding even shaded by umbrellas in cooling tones of raspberry and lime sherbet. But so far, nights have been silken. A fresh breeze and the tiniest spray from Prometheus' waterfall temper the heat of July lunchtime at Savories. And settling at an outdoor table in the sweetness of morning for breakfast at the American Festival reminds me of a Caribbean honeymoon. There are a lot of bewildered little gremlins wandering around paradise. They are the staff. They are young. They would rather be surfing. Most will be gone tomorrow. A few are charming enough to be forgiven. The food is highly stylized—nouvelle, nouveau, Helmut Newton—brilliant, and cute, from shrimp in chive bondage to an Italian Dagwood sandwich in green tissue paper to huevos rancheros in a tasteless fried-tortilla "bowl." Alas, the American Festival has more misses than hits. Savories is fun at a decent price, though the carryout is more oops than ups. But the Sea Grill is already refining its touch, scoring occasional triumphs, and I've started urging my friends to try it—warning that they risk cuisinary stumbles and the comedy of rookies in attendance. It's so young. Let's give it a chance.

Prometheus unbound: *A trio of new restaurants share the Summer Garden. Left, a folk-art "Uncle Sam" in the American Festival Cafe.*

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SEA GRILL

FOUNTAINS ABOVE AND below, carpets and banquettes in all the colors of the sea, glass-exposed kitchen, and a still life of sea creatures and produce behind glass . . . it's easy to see where the money went in the Sea Grill. Alas, the Laurel and Hardy level of service—no matter how amiable—is not easy to forgive with a meal for two likely to run $100. What did R.A. tell these raw recruits in the rigorous training sessions they talk

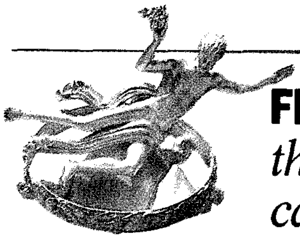
Photographed by Ted Hardin.

about? Never mind the name of the wine. "I go by the number," our waiter chides. It may take twenty minutes to find the bottle. "They lock things up at night around here," another waiter explains. Being sensitive, you look away as he struggles with the cork. These poor ingenues. They are so nervous they can't even get the custom-made Fiesta Ware plates squarely on the compact garden table: Everything perches three inches over the edge. And no one seems to notice the pileup of cleared dishes on the sideboard (is there no supervision?). By contrast, the confident blonde who handles the bubble-gum drama deserves a merit raise. The offending pink wad has come affixed to the bottom of a plate and attached itself to the tablecloth. "That is disgusting," she says. "That should not happen. I beg your forgiveness," and she scrapes it away.

The bubble-gum lunch in the Sea Grill's posh corner of the garden is impressive . . . not perfect. The angel's-hair pasta ($7.50) is clumped gluily together, though its thumbnail-tiny clams are sublime. Cold corn-and-crab soup ($3.75), a daily special, is closer to a sauce but delicious, as is a headily garlicked clam stew ($8), tart with a kick of Pinot Blanc. Oysters Rockefeller ($7.75) embalmed in faded spinach are an insult (and provoked such an in-house protest—"After all, this is Rockefeller Center"—the kitchen promised to take more care). And delicately grilled giant shrimp ($22), with a light orange sauce that needs acid balance, and sweet, deliciously caramelized baby scallops on tuffets of custard squash ($18.50) are so pleasing my lunch companion decides to return the next night for dinner.

There's not much you can count on here. Except the service: It will probably be amusing if not maddening. And the wine list: It's splendid, all-American, with a fair number of half-bottles and not-too-greedy prices. House wine by the glass is poured from the bottle. The croissants will be ghastly and the crisp flat bread irresistible. Order club soda or Perrier and you'll get salt-free Saratoga water. It's American.

But there are moments of pleasure. The Sea Grill chowder ($6), a menagerie of clams, mussels, and tiny scallops, is



FROM THE TERRACE: *Lunch in the Sea Grill's corner of the garden is impressive: headily garlicked clam stew, caramelized baby scallops on tuffets of custard squash.*

creatively sparked with bits of corn, tomato, and okra. No complaints about the mussels ($8) except that they lack the tiniest hint of their advertised cilantro. But the sandy-bottomed mignonnette sauce with its odd-tasting vinegar is like a polluted sea to the luxury of Cotuit, Wellfleet, and Apalachicola oysters ($8.75). The seafood sausage ($6.50) with its two sauces and a frizzle of greasy fried collard-green ribbons has no taste at all. And the giant shrimp with Texas champagne sauce ($10.50) taste fresher at lunch than at dinner.

Sea Grill: *In a bid to win New Yorkers, no expense was spared in the posh design.*

A special one evening, roulade of bass ($19) handsomely stuffed with fennel and served cold, has picked up an unpleasant taste in the cold box. But I cannot imagine lobster more delicate than in this summer salad (about $22) garnished with a crush of ginger in a hollowed-out lime ("green lemon," the menu calls it, a quirky affectation, as is listing what Americans call chicory as "curly endive"). For lobster this celestial, I forgive them. A daily special, blackfish ($18), sadly unseasoned, is impeccably just-cooked and graced with a zestiness of lightly candied ginger, snow peas, ribbons of sweet red and yellow peppers, field greens, and a shock of tart candied kumquat. A lovely perfume of the grill does not overwhelm moist, fresh tuna ($21), served with a decent tomato vinaigrette. But remarkably tasty salmon ($20) has been left too long on the fire. At least three out of four times, though, my request for a sea creature "rare" or "undercooked" is honored.

There are non-aquatic possibilities for incurable carnivores. Golden-oak mushrooms are served with exquisite American duck liver ($11.50), sheer velvet. Perfectly poached eggs ride on a slightly watery mushroom "steak" in a rich gratiné sauce ($14.50). There are omelets ($12 to $14.50), grilled steak ($22) and chicken ($18), and tender, fatty, savorless duck ($18) served with sweet rhubarb in a sugary meringue shell—sheer silliness.

The pancake of julienne potatoes is expensive ($4.50) but good, whether or not the kitchen remembers the sour cream. Alas, a service of three vegetables ($3.50) is a lesson in how *not* to do vegetables (undercook, remove color, do not season). Grilled zucchini rounds ($2.75) need to be cut with a knife.

Even desserts are erratic. Every waitperson I encounter in each of these restaurants recommends the creamy Key lime pie ($3.50), sometimes with credentials: "And I know, because I lived in Key West." Once, it seems really limy; six other times, not. The chocolate concord cake ($4.25) with its crackles of meringue is lovely at lunch in a sampler of desserts put together in the American Festival Cafe (I was recognized). Next night in the Sea Grill, it has lost its crisp charm. Ices ($4.50) are truly icy. Sour cherry is intense. Homemade ice creams ($4.50) can be good: vanilla, chocolate-studded bananas Foster, triple chocolate, served on a disk of marzipan. Raspberries ($5.50) are doused with two chocolate sauces, black and white, a marriage I object to. You may not. Pound cake ($3) is baked around a core of almond paste, served with chocolate sauce on the side, the dark chocolate feathered with white. And the Sea Grill fruit tart ($4.25) may or may not be fine. Decaffeinated coffee is brewed here.

All these possibilities plus wine and a few extras can easily send the check soaring. (Prices are the same at lunch and dinner except for the oysters Rockefeller, which cost 25 cents more at noontime.) If you're seated by 6:30, you can have a pre-theater dinner—three courses and coffee—for $28 (includes free parking).

The Sea Grill (19 West 49th Street, 246-9201). Open daily: lunch, 11:30 a.m. to 3 p.m.; dinner, 5 to 11 p.m. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.). Seats 62 in the garden, 173 indoors.

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AMERICAN FESTIVAL CAFE

NOT SO LONG AGO, AMERICAN folk art sold for a song and friends would have roared if you took them out to taste the cuisine of New Jersey or Philadelphia pepper pot. Today, we have serious gastronomes lyricizing about crisp fried pickles, and a hundred imitations of Paul Prudhomme's blackened redfish (thank you, Restaurant Associates, for sparing us another). A splintery whirligig salvaged from some barnyard will set you back thousands. And the barbecue smokehouse runs amok in our land.

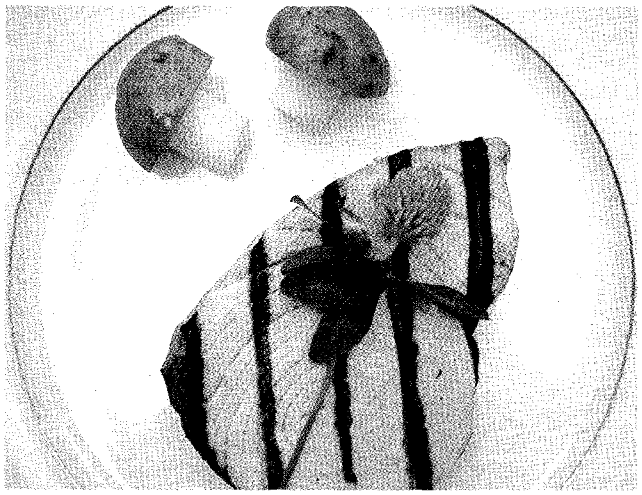
It took a year of negotiations with the Museum of American Folk Art to borrow the whimsical treasures that grace Phil George's handsome design for the American Festival Cafe. He especially wanted the eagle over the bar, but it was already promised to the embassy in Moscow, so he found a wood-carver to duplicate it. The floors mimic American quilts in tile, and the glass-bottomed fountains above make reflecting skylights that are cozy by day, cold by night. Tables are reservable indoors, but you queue at the top of the steps midway between 49th and 50th if you want a perch in the Summer Garden. Late at night, the hopeful stand, reading the en-

Prometheus statue photographed by Ted Streshinsky/Image Bank.

Denizens of the deep: *A briny abundance of sea creatures form an edible still life in the Sea Grill's glass-enclosed display case.*

graved words of John D. Rockefeller Jr. about the blessing of work.

Isn't this what you'd want in a restaurant? A casual, middle-priced brasserie for lunch any hour of the day (well, at least till half after midnight), a fast bar sandwich, an after-theater snack, a gung ho celebration of Americana, all the homegrown harvest of our land: sweet onions from Vidalia, farm-fresh eggs guaranteed never to be more than 24 hours old, country ham and Petaluma smoked ducks, garlic from Gilroy, California, and herbs from the Bronx. It makes you want to stand up and sing the national anthem. Oh, if only the food were better.



This spud's for you: *The grill's stylishly garnished fish.*

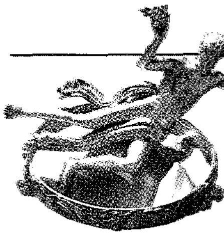
Not that it doesn't look great. Talk about style. This food is *haute couture.* New potatoes are carved to look like mushrooms. Fiery red peppers poke out of lemon baskets like nasty little adders' tongues—witty and decorative. What the doily is to a tearoom, red-tinged leaf lettuce is to the American Festival. Gargantuan shrimp, chili with guacamole, and huevos rancheros all come in a fried-tortilla "bowl," each graced with pumpkin-seed-studded sour cream—never mind that the chili is pedestrian, the guacamole wimpy, the bowl itself soggy and tasteless. Feeling neglected on your birthday? Go to the Festival and order a muffuletta ($8.50), layers of Italian delicatessen meats and cheese with pepper-and-olive salad in a soft roll. It comes wrapped in bright-green tissue paper. It's good. You'll know somebody cares.

It's risky to make recommendations when performance varies day to day. Perhaps the kitchen will pull itself together. The sopa de tortilla ($3.50), corn-and-onion soup with a melt of cheese, would be heavenly if it weren't tepid. I like the chopped pork wrapped in plantains ($4.25), with its ginger kick, sweet as it is, and the barbecued ribs ($7 the half-slab, $14.75 the whole)—a pure-bristle brush is provided to dab on more sauce. The salmon salad ($14.25) is full of flavor if you don't mind salmon cooked dry.

Alas, the vegetable sausage ($4.50) has about as much savor as sawdust. Somebody must have thought honey-dipped potato skins ($2) would be clever. They're clever but not edible. What does the chef do to the hamburger ($8.75) to get it so compressed? The salmagundi salad ($10.95) would delight a lover of smoked meats; it has too many odd tastes for me. There are three coleslaws ($1.95), one less appealing than the next, but the prize for raw courage against all odds goes to tiny, waterlogged half-moon shrimp lying dead atop tasteless cabbage shreds.

There is hope for grilled swordfish and salmon squares ($14). One day you may ask for them not too cooked and a chef may get the message. Whole buttermilk-fried baby chicken ($12.25) could ultimately be good if it were less greasy.

Even if I weren't wild about the man I share my American Festival breakfast



GOOD MORNING, AMERICA: *Not even a sudden outbreak of pre-pubescent tourists can break the spell of my American Festival breakfast with a man I'm wild about.*

with, I'd be wild about breakfast in the garden. Not even a sudden outbreak of pre-pubescent tourists can break the spell. The orange juice ($2.50) is fresh-squeezed. And the grapefruit, too. The morning fruit salad ($2.75) is lush with supernal strawberries, fresh pineapple, cantaloupe, blueberries, and kiwi. And the scrambled eggs (with ham, $5.75) are soft and wet as requested. Not loving corncob ham is my provincialism, perhaps. Someone has made an anti-salt decision. So there's no salt in the eggs and none in the delicious seven-grain and whole-wheat breads that are great toasted and would be even better with just a pinch. I guess the maple butter is for the toast. It is outrageously sweet, but I don't go into a diabetic coma even though I thought I would. As for huevos rancheros on refried beans in the fried-tortilla "bowl" ($5.25): The eggs are clear-eyed, the guacamole is a rude awakening at 9 A.M. The coffee is good. And there's espresso, too, plus fancy three-course breakfasts at $12.50.

The garden frazzles my nerves one night. Perhaps we are too close to the full roar of the fountain. With the screech of traffic plus Muzak plus the silent screams of the bewildered waiter, I forget this is paradise. Our addled waiter has a tough time finding the Cabernet (from the same excellent wine list as at the Sea Grill), he confesses, and just as he reduces the cork to a crumble, he has the good grace to flee. (Once, I was recognized, and a seriously gifted waiter took our table. When I hesitated over wine, he suggested Ridge white Zinfandel by the glass, $3. I would have loved it even if it hadn't been pale pink.)

Surely the service will get better. Could it really get worse? We try the tall pastel cocktails ($4.75) all the after-theater latecomers are sipping. Both the strawberry daiquiri and the piña colada taste like the snows of Kilimanjaro—hopelessly diluted with ice.

Lunch in the café's Bar-Carvery is still in rehearsal. Our waitress looks dazed when we ask her to steady the shaky table, as if we were speaking Urdu. "Don't blame her," my companion says, with the charity men can so easily find for good-looking blondes. "It's her first job out of Vassar."

American Festival Cafe: *Colorful drinks, a patchwork floor.*

Chefs, so dashing they could have come direct from Central Casting, rally around the bar carving roasts by the platter ($9.50 and up) and for sandwiches on the house-baked breads (from $7.95). Each day there is a special—today's is turkey, dry as paper with a too sweet raisin-corn-bread dressing—and always there is lean, indeed juiceless, smoked brisket. Cold poached salmon ($14.75) is a summer constant. A complimentary dab or two of the sweet jalapeño jelly, lackadaisical relish, and pickled okra would enhance the meat platters. At 95 cents each, they're a rip-off. Mushy potato salad ($1.25), the trio of slaws previously found wanting, and anemic tomatoes and onions in a zipless dressing ($1.75) are options. And there are a baker's dozen beers for solace.

The American Festival Cafe (20 West 50th Street, 246-6699). Open daily: breakfast, 7:30 to 11 a.m.; brunch (Saturdays and Sundays, starting in the fall), 9 a.m. to 4 p.m.; lunch, 11 a.m. to 4 p.m.; dinner, 4 to 10 p.m.; supper (starting August 6), 10 p.m. to 12:30 a.m. Seats 340 in the garden, 220 indoors. A.E., C.B., D.C., M.C., V.

SAVORIES

FROM THE TINY GARDEN OF Savories, the spiffy luncheonette and carryout shop, we can see American Festival $1.95 iced tea being served in mile-high glasses with great sprigs of mint. We are mintless and stubby-glassed, but our tea is only 90 cents. Our waitress runs on all cylinders. And we're inches from Prometheus' toe. Ah, felicity.

There's some discipline on the floor here. The young brass are proud and polite. Today's cream-of-tomato soup ($2.50) isn't bad, even if it does remind me of Campbell's. A spinach-and-bacon omelet ($4.75), ordered soft and wet, is unsalted, neatly turned, carefully cooked. Only a purist would want it moister. Not even Halloween-orange Cheddar and wan tomatoes can obscure the splendor of fine tuna salad in a melt on giant English muffins ($4.95). A bizarre blend of honey and sesame haunts chicken-and-pineapple salad on splendid pumpernickel bread ($4.75). Of the three little sandwiches ($5.50), only the smoked turkey shines: The roast beef is a bore, and the baby shrimp must go. "Barbara's favorite salad" ($6.50) tastes like the Festival's salmagundi, fine if you like smoked meats, but it needs a zingier dressing. Today's pot pie ($4.95) is not a disgrace—lots of lean beef, scattered carrots, indifferent peas under a crisp pastry roof. Besides the desserts shared with the café and grill (here at bargain prices), Savories offers the splendid cakes of Mise en Place—Valencia-orange ($2.25) and dark, moist midnight chocolate ($1.95). A Continental breakfast is $3.50. The Danish are a better bet than big, rather arid muffins. Orange and grapefruit juice ($2) are fresh-squeezed, and eggs seem to provoke intense respect.

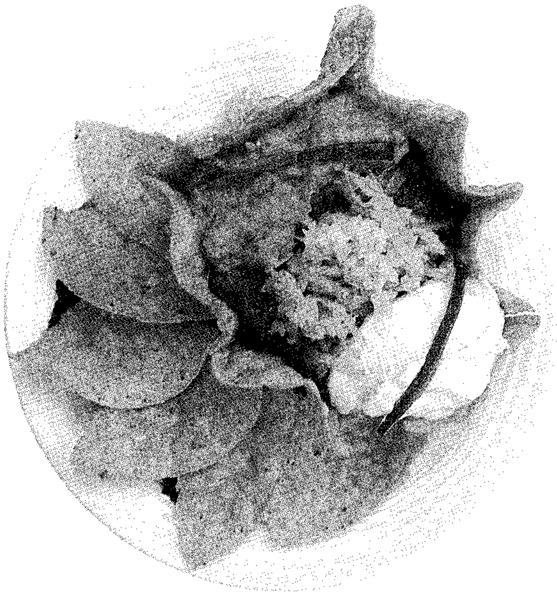
Inside, there's counter service, homemade ice cream in cones to go, and all the sweet-tooth-stunning notions and eccentricities of American taste bottled, bagged, and jarred: dilly beans and pickled okra, Confederate cannonballs, peppery Benne wafers I love, pecan-crickle bits, all-American jams and preserves (some of the worst of them cutely packaged to distract from basic mediocrity). Vinegars are presented as if they were vintage wines, and the American olive oils are boutique and so precious one calls itself "oil of the olive." Too bad only two of Grand Finale's sublime sauces are here.

Prepared in the kitchen and sold here to go are fine breads ($1.50 to $2.95) needing a bit of salt, pretty pastry, tasteless overprocessed seafood terrines that are exquisitely decorated and meat terrines that are savory indeed (both, $1.50 a slice), and juicy, delicious spareribs ($12 a pound). A tiny squab chicken ($3.50) is undistinguished. Except for that splendid tuna salad ($7 a pound) and a fine salmon one ($12 a pound), every salad I sampled—rice, cucumber, pasta, mixed bean, potato, coleslaw, marinated vegetable—needs to be revised and retasted. So many good ideas and noble intentions cry out for a palate with taste to perfect them.

Savories (30 Rockefeller Plaza, lower level, 246-6457). Monday through Friday: breakfast, 7:30 to 11 a.m.; lunch, 11:30 a.m. to 4:30 p.m.; afternoon tea, 4:30 to 6 p.m. Saturdays: Continental breakfast and lunch, 10 a.m. to 5 p.m. Carryout Monday through Friday 7:30 a.m. to 6 p.m., Saturdays 10 a.m. to 5 p.m. A.E. for carryout only. Seats 38 in the garden, 72 indoors.

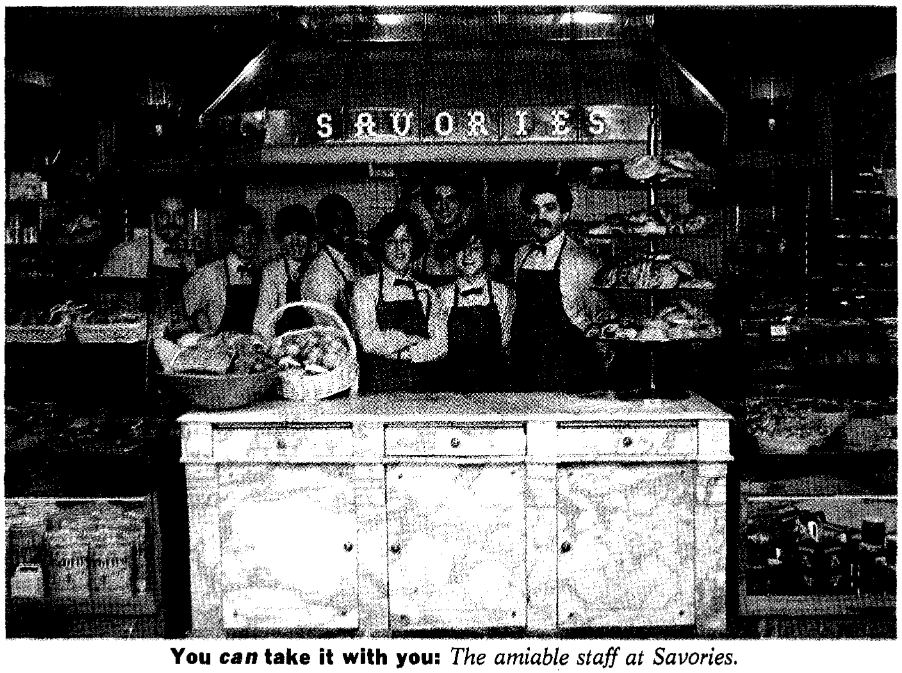
WHAT IN THE WORLD provoked the Rockefeller Group to undertake such a costly spruce-up? (We're talking $26 million, "give or take a million," according to Nick Valenti, the senior vice-president who developed the dining complex for R.A., $23 million "if you want a round figure," says Dick Voell, chief executive of the Rockefeller Group, formerly Rockefeller Center, Inc.) It couldn't be that upstart Donald Trump with his flashy pink-marble shop-orama up the street. ("We don't want any of that Rodeo Drive glitz," interior designer Phil George says he was cautioned.) After all, the Rockefellers were playing with granite long before Trump got his first Erector set. That's just it. Rock Center creaked with age.

R.A. had been running the Promenade Cafe since 1968, at a thrill level of a yawn and a half. Then, in early 1980, the Rockefeller landlord, and especially Uncle David (as Phil George calls the reigning Rockefeller), expressed a longing for change. Warner LeRoy, Peter Aschkenasy, and Scandinavian Airlines together with Joe Baum submitted proposals. But the winner was R.A., with its insistence that an American landmark owned by a great American family needed an American celebration. It was a great vote of confidence for the Hardy Boys now running R.A. Having dazzled the restaurant world with its brilliance in the sixties and fallen to the depths in the seventies, the company had been concentrating on franchise eateries, institutional and stadium feeding, and newsstands.



Chili chic: *The Festival's witty taco "bowl."*

Blueprints were drawn up and demolition was already under way when suddenly the landlord grew more ambitious. "Uncle David had a friend," George recalls. The friend was John Portman. Dark marble must go. Daylight must pierce the darkened bowels of the center's subterranean maze. Nothing was too bold: serpentine glass walls, glass-bottomed fountains, carving eighteen inches out of granite walls for a serious view. "The idea is to make you think you're at street level," George explains. No one would be satisfied just to wow the tourists or keep the tenants captive. New Yorkers are notoriously disdainful of underground dining. They needed to be lured across the river Styx. Classic Portman see-through elevators might do the trick. Of course, landmark protectionists might not like elevators suddenly popping out of the midtown sidewalk. Plywood mock-ups were installed at dawn one morning. David Rockefeller drove up, approved, the mock-ups disappeared . . . and not long after, as if by magic, there were two glass elevators set back in the sidewalk greenery, one descending to the 49th Street Sea Grill, the other to the American Festival Cafe opposite. Keeping the disparate egos happy wasn't as difficult as sane management minds had envisioned. "Portman did the marble mausoleum right up to the wall, and I did everything inside," George says.



You *can* take it with you: *The amiable staff at Savories.*

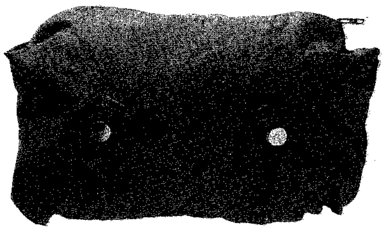
So New York City's "most visited, most trafficked, most photographed" landmark, acccording to Rockefeller V.P. Voell, has an "all-day, almost all-night meeting, greeting, eating spot" . . . in the center of the center of New York (which in my chauvinist myopia is the center of the world). Will you want to ride Mr. Portman's elevators when chilly days banish the garden paradise and the skating rink returns? It's too soon to know. ■

BEST BETS

The best of all possible things to buy, see, and do in this best of all possible cities.

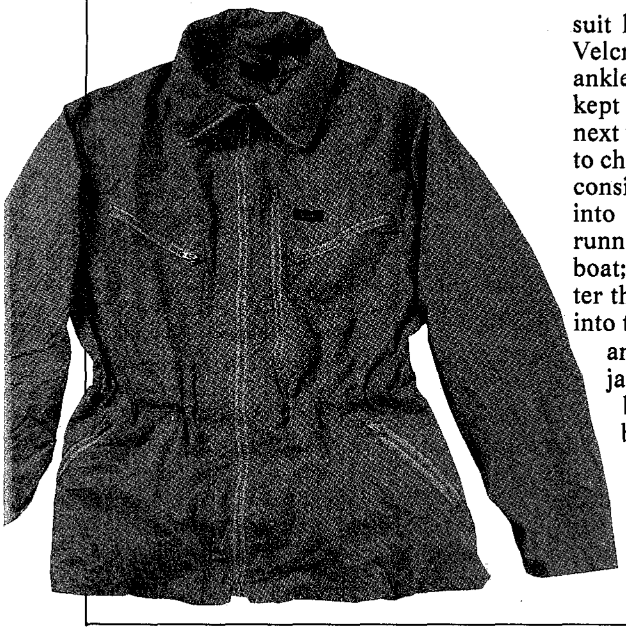
By Nancy McKeon and Corky Pollan

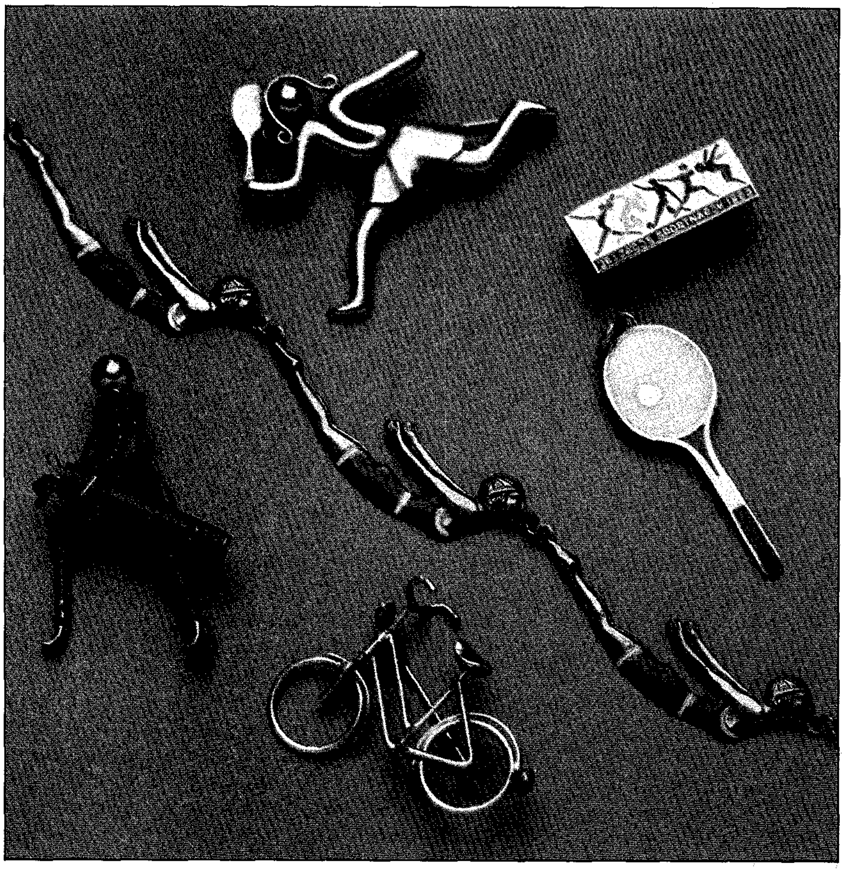
Weather or Not



Of course we're familiar with pouches that turn into bathrobes (or raincoats), and tote bags that convert to jackets (we never *could* figure out what you did with all the stuff you had been toting), but this is the first pouch we've seen that turns into a full rain suit ($135). Designed by Fristads, the Levi Strauss of Swedish work clothes (but made in Portugal), this sturdy waterproof jumpsuit has five zippered pockets and Velcro closures at the wrists and ankles. In Sweden, we're told, it's kept in the trunk of the Saab, right next to the jack, ready to be donned to change a tire in foul weather. But consider the possibilities: tucked into a briefcase, along with those running shoes; stashed aboard the boat; looped onto a biker's belt. After the deluge, just fold the legs up into the Velcro-fastened jacket hem and the rain suit becomes a jacket; fold everything into the breast pocket and it's a seven-by-eleven-inch pillow, with belt loops. For men and women, in sizes small, medium, and large, it comes in gray and black too.

THE CHOCOLATE SOUP/*946 Madison Avenue, near 75th Street/861-2210*





Going for the Old

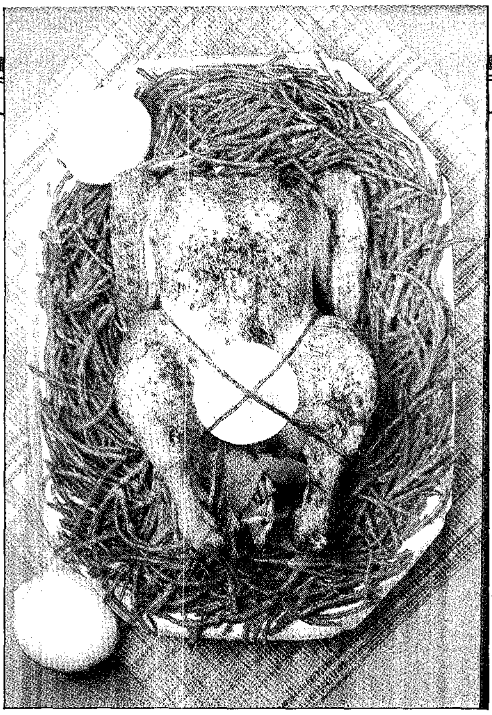
Gentlemanly tennis players. Ladylike golfers. Athletes who competed for the sheer exhilaration, not just the victory. Did such exemplars of sportsmanship ever really exist? That's a question whose answer lies beyond the expertise of this column. But we do know that the past produced sporting jewelry with genuine naïve charm. Muriel Karasik has assembled such a collection—pins and pendants representing golf, tennis, football, biking—starting at around $65 and ranging up to $225 (this one-of-a-kind swimmer necklace, circa 1930, is $95). And in time for the first free-enterprise Olympics, Olympic pins ($10 to $25) from various host countries, from 1956 through 1980.

MURIEL KARASIK/*1094 Madison Avenue, at 82nd Street/535-7851*

Photographs: top right, Eleanor Thompson; left, bottom left, and right, S. Baker Vail (model: Rocky Cassetta, of Zoli).

Roast of the Town

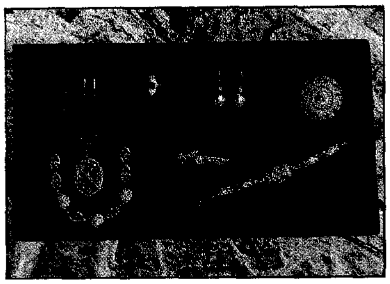
The range these three-pound birds call home is East Hampton, where they roam free on a small farm (as opposed to spending their entire lives in crowded indoor conditions). Plump, firm-fleshed, they will remind you of the succulent roasted chickens you discovered on your first trip to France. Stuff one with flowering sage and lemon, rub with a tablespoon of soy sauce, then bake it for an hour and twenty minutes, or until golden brown. Later in the year, poussins—one-pound birds—will be available, and will no doubt show up on the best dinner-party menus. We show one of the East End's three-pounders with salicornia—alias glasswort, alias marsh samphire, alias pousse-pied. Although it looks exotic now, it was once common in America, and in fact, it was Martha Washington's favorite native herb. Salicornia is currently available only from overseas (local resources get theirs from France). The crunchy, slightly salty, twiglike green grows in salt marshes. Try it raw, tossed in a vinaigrette dressing, or steam it for about two minutes, adding a dash of olive oil and chopped fresh basil. **—Colette Rossant**



CHICKENS/*$2.45 a pound/Custom Cuisine (call 691-7141 for delivery) and Dean & DeLuca (121 Prince Street, 431-1691)*

POUSSINS/*Available from Custom Cuisine in September*

SALICORNIA/*$5.95 a pound/Dean & DeLuca*



Return to Splendor

When we last met Alice San-Germano, it was on First Avenue, at Room Service Antiques, where she and her husband, Felix, had been selling furniture, *objets*, and jewelry for eleven years. But as the furniture kept getting bigger, the jewelry (although increasing in value) kept getting squeezed into a smaller and smaller space. Now Room Service has been turned into a wholesale business devoted to antique furniture, and Alice and Felix have brought their smaller wares to their brand-new shop, the Belle Epoch, in Dry Dock Country. Here you'll find jewelry, of course: marcasite brooches and pendants, from Germany (above, $50 to $250); Bakelite pins ($40 to $60); Victorian buttons that have been transformed into dazzling clip-on earrings ($20 to $50). A stunning collection of clocks—restored by Felix: figural, marble, cast iron, and brass ($500 to $1,500). Art Nouveau lamps and Art Deco chromeware. In fact, Alice tells us, here you'll find "anything from that extravagant era that fits into a cab."

THE BELLE EPOCH/*211 East 60th Street 319-7870*

Photographs: top, Daniel Quat (platter from James II Galleries); bottom left and right, Peter Mauss/ESTO.

Art/Kay Larson

SCULPTURE IN THE SAND

"...This year's 'Art on the Beach' is the best ever. It's neatly divided between public accountability and romantic fantasy..."

Beach craft: *Erika Rothenberg and Laurie Hawkinson's megaphone.*

AS JONI MITCHELL OBSERVED, YOU DON'T know what you've got till it's gone. For six years now, one of the gentler rituals of summer has brought me down to the landfill at the western terminus of Chambers Street, out where the sky almost touches water (prevented from any serious contact by the Colgate clock on the New Jersey shore), to wander among the sculptures of **"Art on the Beach."** The setting is spectacular, and the art, though not exactly uniformly brilliant, is better every year, as the staff of Creative Time gets wiser about picking artists, and the artists get farther from the daunting competition of the great environmental artworks of the 1960s. "Art on the Beach" has subtly changed Manhattan's perception of outdoor art: The landfill is one of the rare sites able to harbor outdoor work that doesn't try to imitate the steel-shower-curtain school of urban monumental sculpture, work that tries instead to entertain and amuse and (infrequently) to enlighten.

This year's show is the best ever. Like last year's, it's a series of collaborations in threesomes: Each team includes an architect, an artist, and a performer (either dancer, musician, or performance artist). But this year, the webbing of steel and stone that rises up out of the deserts of Battery Park landfill spells the eventual end of "Art on the Beach." When commerce enters, art beats a gracious retreat. In a year or two, if the Battery Park City complex is far enough along, the bulldozers and big cranes will be grumbling on the site.

So we enjoy ourselves while we may. The idea of a collaboration last year was wonderfully productive: Artists and architects disciplined one another, and the performers brought the "environmental" part of the sculptures to life. The same advantages accrue this time. And the projects themselves, with one exception, are more nearly uniformly admirable. The exception, a square of Astroturf blithely flopped down on the sand by the artist, Kate Ericson, and the architect, Juergen Riehm, is too nondescript to be a disaster. Unfortunately, it also provided the site for the first performance, by Ellen Fisher, scored for a band of unlikely-looking SoHo pirates and dancing human palm trees. This nonsense-event resembled a 1950s happening, where what "happened" was everything and nothing. If somebody intended to make a point, I didn't see it, but I suspect that nobody wanted much more than a beer and a tango. Happily, a new group performs each week (Sundays and Wednesdays at 6:30 P.M.; through September 12).

Every outdoor space stamps its identity on the work within it. On the landfill, since none of the sculptures are permanent, artwork must be relatively cheap, easy to put up, easy to take down, and inescapably lighthearted (even frivolous) just when it also hopes to be serious. Boldness and bravado usually "hold" the site better than earnest diffidence. The boldest of this year's works greets you even before you walk through the gates: It's a twenty-foot-high, black, pistonlike hammer raised above a huge black wheel that is rolling over a sand dune, flattening and ominously obliterating its surroundings. Texas émigré Emily Jennings has enlarged an imaginary child's toy into a juggernautlike weapon, menacing even before you're told that it's an allegory of urban renewal. On the sand behind it, architect Allan Wexler has built a set of houses on wheels, not much taller than head-high, and on July 25, Jane Comfort, one of TriBeCa's more promising choreographers, will bring her troupe of dancers to create rituals about homesteading between the two edifices.

Out on the landfill, artists are often inspired to take swipes at the commodity system, probably because "getting and spending" have so dominated the skyline—the World Trade Center and the overwhelming architectural backdrop of lower Manhattan—and because artists are now so frequently among the evicted. Artist Erika Rothenberg and architect Laurie Hawkinson, wittily refusing to lower their voices, have collaborated on a majestic, towering megaphone, bright red and aimed like a smoking gun toward the base of the World Trade Center. A plaque invites all those who feel silenced by the electronic media to shout their opinions into the wind. (Does anybody dare?) Performance artist John Malpede, a persistent contributor to the art of the solo rant, will presumably utter the unutterable (August 19 and 22).

Artists who attack the Establishment sometimes seem inclined to cut their own throats before they threaten the vocal cords of anyone else. Artist Alison Saar and architect Audrey Matlock produced a structure out of cement blocks, pipes, and Saar's bright totems, but I would never have guessed it's an aque-

Photograph by Alex Webb/Magnum.

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CAFE San Martin

Dining at Cafe San Martin is a civilized, memorable experience, heightened by tender loving cuisine.

Under the watchful supervision of Ramon San Martin, the gentlemanly dedicated owner/host, every facet of this restaurant meshes beautifully: warm ambience, smartly attractive decor and responsive Continental service. Withal, the price structure seems surprisingly fair.

A sophisticated clientele enjoys the authentic Basque cuisine, a combination of Spanish and French cooking (here, the accent veers a trifle more toward Spain).

At the inviting bar, Vincente dispenses drinks with aplomb. Such gourmets as David Rockefeller and Andres Segovia have enjoyed the cozy, greenery-laced Skylight Room, hung with paintings by Felix Felmart, the distinguished artist.

Evenings, a pianist offers Spanish songs, show tunes and requests from diners.

Chef Antonio Ordaz's a la carte menu is diverse. A choice delicacy, Angulas De Aguinaga (Tiny Eels In Olive Oil & Red Pepper) is a favorite; along with more typical appetizers like Duck Pate & Garlic Shrimps. Cold Gazpacho Andaluz is an ideal summer soup. Entrees are all tops; try Grain Fed Chicken, Roasted On the Spit; and rack of Baby Lamb Chops, Segovia Style. A variety of fine coffees accompanies a choice of celestial desserts.

Our readers should note a speedily served, complete prix fixe dinner at a remarkable $14.00 (dishes change nightly). It's perfect for pre-theatre plans.

Cafe San Martin is open for dinner 7 days a week, 5:30 PM-midnight. Entrees $7.25-$15. Full Roast Suckling Pig dinner (6 or more) $20-$35. Sun. brunch. Excel. wine list. Priv. parties, catering. Casual dress. Credit cards. Reservations suggested. 288-0470

CAFE SAN MARTIN
1458 First Ave. (Bet 75th & 76th Sts.)
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duct, much less that it's a reminder about "ancient roots in the modern world." Maybe musician Oliver Lake, improvising last week, managed to explain what no one else could. More dramatic, but only a shade less cryptic, is the lime-green Ford Pinto dead-ended in a sandy trench, its headlights still on, its seats littered with "clues" to a "crime." Modern-day symbolist Mac Adams, with architect Henry Smith-Miller, has introduced a pulp-movie mystery into this car crash, which seems, on slim evidence, to implicate local authorities in a story about bribery in high places and the foul state of the Hudson River. Performer-musician Peter Gordon, Laurie Anderson's frequent collaborator, will play among the barbed wires (August 26 and 29).

"Art on the Beach" is divided this year between public accountability and pure romantic fantasy. In the latter category, besides that flat joke about plastic greensward, there are three pleasant surprises. Architect Richard Clarke built a tall cubist tower with balconies, and Rhonda Zwillinger plastered it with scraps of mirror, shells, and the sort of glorious debris common to American junk-folk art. In this jazzy Watts Tower, country crooner Ned Sublette will perform (September 2 and 5). At the other end of the dunes, in a quiet spot framed by a renegade tree and a hump of beach grass, is Robert McAnulty's elegant "floating" boat; performance artist Steve Clorfeine will "arrive" on the boat (September 9 and 12) and, a stranger in a strange land, will drift off to artist Livio Saganic's metaphoric "civilization." (Saganic has stacked up cairns of cut slate the color of a gray suede glove; they tower like apartment complexes from an ancient Mars.)

Ending in a more contemplative mood, architect Michel Kagan has designed an 80-foot sandpit crossed by a ramp, and Mikyung Kim has scattered the surrounding sand with blue and yellow latticework frames. (Dancer Lisa Kraus will set her troupe in motion here, to music by John Hagan, on July 29 and August 1.) I wasn't impressed from a distance, but sitting on the ramp, tired from tramping through sand, I realized that this is the only sculpture that sticks to the plane of the beach. The other sculptures dominate their surroundings; this one is pure receptivity, as though the frames were radar receivers for signals from deep space—stellar space, or mind space. (Chambers and West Streets; through September 16. "Art on the Beach" is open Wednesday through Sunday from noon to 5:30 P.M., with performances at 6:30 P.M. There are additional performances on August 5, 8, 12, and 15. A Haitian-music celebration ends the show. For directions, call 571-2206.) ■

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Music/Peter G. Davis

MOZART WELL MET

"...Mostly Mozart opened with de Larrocha, and nearly everyone was smiling as she gave the music her special touch..."

De Larrocha: *She happens to play better than most.*

MOZART AND ALICIA DE LARROCHA—it seems as if New York can never hear enough of them. Neither the composer nor the pianist is absent from the city's concert halls for long during the winter months, and every summer the two almost always happily meet when **Mostly Mozart** gets under way. De Larrocha has been a fixture of the festival ever since its first season, seventeen years ago, and the association continues. This month, she has already played two concertos with the orchestra, and a solo recital is coming up on August 7. As usual, Avery Fisher Hall was filled to capacity on opening night, when she gave the *Coronation* Concerto her special touch, and nearly everyone was smiling.

Unlike most musicians who become audience favorites, de Larrocha has never actively courted favor or consciously worked to project a lively offstage image. Her popularity comes from the simple fact that she happens to play the piano better than most. Publicity-shy and seldom ready with a colorful confidence to spice up an interview, de Larrocha tends to her business with about as much theatrical flair and personal glamour as a country schoolmarm. Her diminutive stature and modest platform manner may partially account for the strong feelings of protective loyalty she stirs in an audience, but the de Larrocha success story is essentially a musical phenomenon. For that reason alone, this remarkable pianist deserves to be treasured with an extra measure of affection.

Of course, self-effacing personalities of this sort generally need time to build careers. It may come as a surprise to many that de Larrocha has been performing in public for 55 years (she made her debut at the age of five, in Barcelona). New York took relatively little notice of her until a 1966 Hunter College recital suddenly left people wondering where such a finished and mature pianist could possibly have been hiding for so long. After that revelation, de Larrocha concerts have usually meant sold-out houses and unanimous choruses of critical praise.

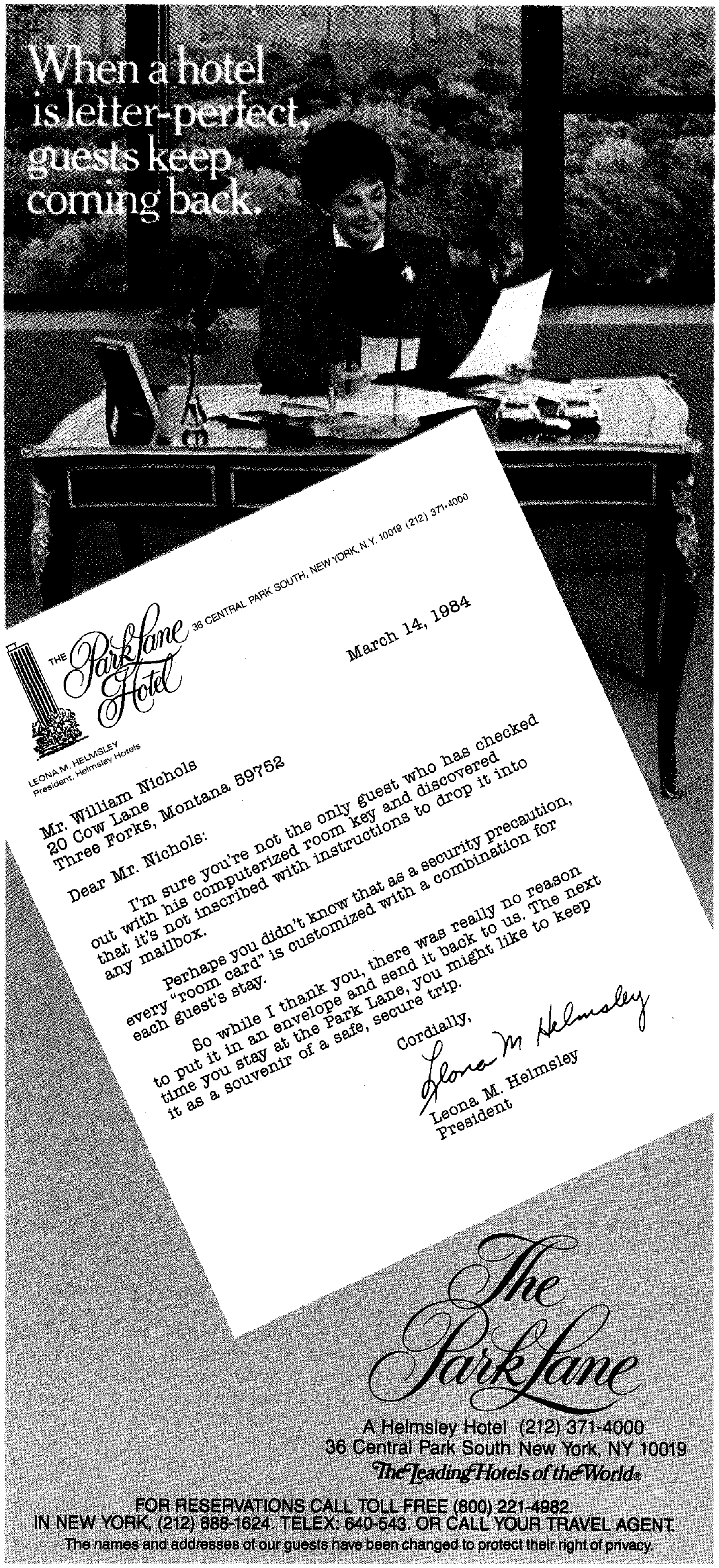
Along with that first wave of enthusiasm came some prejudicial nonsense, since dispelled, that typed de Larrocha as a mere specialist in Spanish music. True, no other pianist today has explored this literature as thoroughly or illuminated it with such brilliance—if the keyboard works of Granados, Falla, Albéniz, Soler, and other important Hispanic composers have become absorbed into the mainstream, we have de Larrocha to thank. Gradually, though, concertgoers began to notice that the same articulate clarity, palette of colors, heady rhythmic buoyancy, and depth of expression worked as well for Schumann, Schubert, Brahms, Beethoven, and Mozart as they did for Granados.

Recordings have played a major role in correcting any misconceptions about de Larrocha's catholic tastes. A steady stream of discs from London Records over the past decade or so has provided all the necessary information, an important complement to the young pianist's earliest efforts for Spanish Hispavox, now reissued on Moss Music's Vox and Turnabout labels. One new London disc (LDR 71067) contains Schubert's last sonata, an extraordinary reading that conveys the music's spacious classical design while vividly dramatizing, without a trace of sentimentality, the terminally ill composer's tragic farewell to his instrument.

De Larrocha also continues to extend her repertory of Spanish music on several recent releases, most notably with a program devoted to the polished miniatures of Federico Mompou (London 410 287-1). Now 91, Mompou has spent his life fashioning an unbroken chain of tiny cameos for the piano, fastidiously crafted, texturally translucent, and poetically precise. All the hidden beauties of these tender vignettes are magically captured by de Larrocha's affectionately nuanced performances. The pianist's third version of Falla's *Nights in the Gardens of Spain* (London 410 289-1, coupled with Albéniz's *Rapsodia Española* and Turina's *Rapsodia Sinfónica*) is a scintillating collaboration with Rafael Frübeck de Burgos and the London Philharmonic—somewhat more contained than her two older interpretations, but even subtler and wiser in its manipulation of sonority, shapely integration of thematic details, and intense identification with Falla's moon-drenched visions.

At Mostly Mozart, de Larrocha's thoughtful traversal of the *Coronation* Concerto artfully deflected the suspicion that this score may not be quite on the same exalted level as the composer's other miracles for piano and orchestra—possibly the music's public-address attitudes and passages of surface glitter arise from the fact that Mozart did not write the concerto for his own personal use. In any case, de Larrocha harnessed the energy set in motion by Gerard Schwarz and the orchestra, tamed it with the ceremonial poise of her first solo entry, and proceeded to give each phrase a pulse, shading, and inner radiance that might well have surprised

Photograph by Chuck Fishman.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and pleased Mozart himself. But then, no one really expected anything less from a pianist who invariably seems to discover and communicate the deeper musical essence of whatever lies beneath her fingers.

ONE OF GERARD SCHWARZ'S AIMS AS music director of Mostly Mozart is to show how the festival's eponymous composer was influenced by his predecessors as well as the impact he made on his contemporaries and the various ways in which subsequent generations have reacted to his legacy. An especially dramatic example of Mozart as seen through others' eyes is planned for August 17 and 18, and it is bound to stir up controversy: Richard Strauss's long-forgotten version of *Idomeneo*. This is not merely a respectful rearrangement of the score, but a virtual recomposition, including generous quotations from Strauss's own operas and a brand-new quartet that looks absolutely luscious on paper even if it has little to do with Mozart. I, for one, can hardly wait.

Meanwhile, Carol Wincenc and three members of the Tokyo String Quartet examined a less drastic reordering of a Mozart score on the festival's second program: a quartet for flute and strings that Franz Anton Hoffmeister created out of the two-movement Piano Sonata, K. 533, and the Rondo, K. 494. A music publisher and prolific composer of modest talent, Hoffmeister printed the original Piano Sonata a year before Mozart's death and devised this quartet version several years later to capitalize on the music's growing popularity—a common late-nineteenth-century practice that survived into Beethoven's day.

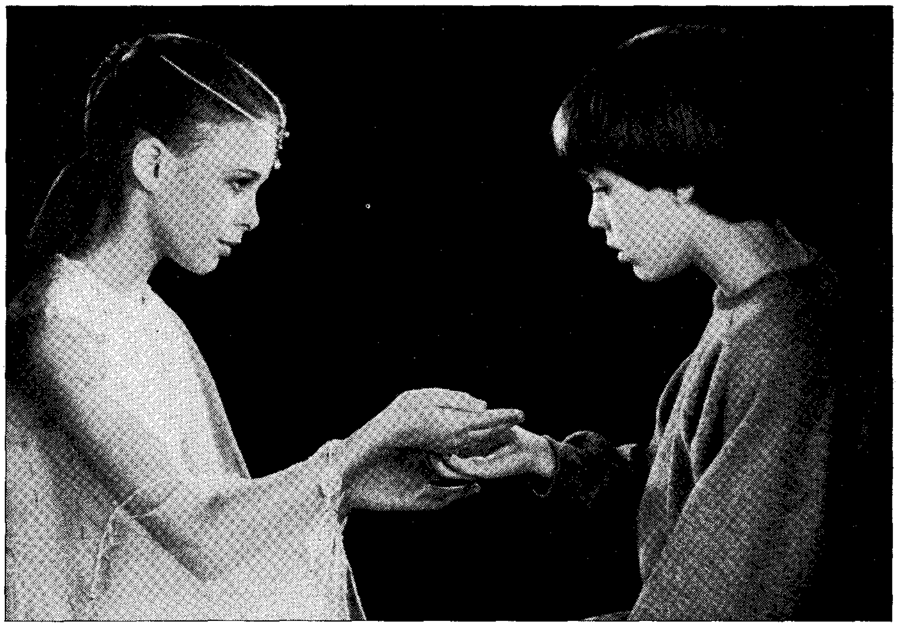
Hoffmeister's ministrations have no doubt given grateful flutists another piece by Mozart to add to their repertory (more than one, actually—a new MusicMasters disc, MMD 20054, includes this piece and another Mozart-Hoffmeister quartet, based on the K. 309 Piano Sonata, both performed by Wincenc and the Muir String Quartet). A careful listening, though, reveals a rather awkward treatment of these four instruments, one that Mozart would never have perpetrated. You can hear Hoffmeister positively sweating to make an idiomatic translation of the slow movement, where the snaky chromaticisms and clashing dissonances depend entirely on the pungency of interacting keyboard sonorities for their effect. The more neutral outer movements work better, but the whole effort remains what it is, a historical curiosity. For all that, Wincenc and her colleagues did their best to make it sound as gracious as possible. Besides, such intriguing experiments can only help make Mostly Mozart a more rewarding place than ever to spend a summer evening. ■

Movies/David Denby

THE NOTHING

"...Intended as a celebration of fantasy and the imagination, *The Neverending Story* is goody-good, windy nonsense..."

The Neverending Story, A LARGE-scale, German-made celebration of fantasy and the imagination, unfortunately doesn't have much of either. Writer-director Wolfgang Petersen (*Das Boot*) has misjudged his own talents as disastrously as Sidney Lumet did when he took on *The Wiz*. Petersen would seem to be a natural-born cinematic literalist. The glory of *Das Boot* was the beads of sweat on the captain's brow, the strange groans, squeals, and sighs emitted by the ship's hull as it lay deep under the water, the tortured rivets popping from too much pressure. Petersen dramatized an extreme experience through obsession with physical and sensuous detail; by going all the way with his obsession, he reached the fantastic. But now he thinks the fantastic means scudding clouds and snouty creatures, furry dragons and huge white plastic sets that look like kitchen tiles and poker chips layered on top of one another. He tries to fly through the air, alongside *The Thief of Bagdad, The Wizard of Oz, Star Wars,* and *Dragonslayer*, but he's got lead weights on his wings.



To the rescue!: *Tami Stronach and Barret Oliver in* The Neverending Story.

Bastian (Barret Oliver), a dreamy little boy who likes to read, locks himself into the school attic with a special book—a book, we're told, that actually takes you into the experience you're reading about. He opens the leather-bound tome, and we see the story. Oh, dear. Windy nonsense about a kingdom called Fantasia that is being threatened by "the Nothing," which, so far as we can make out, is a big storm. Another young boy, a warrior called Atreyu (Noah Hathaway), is summoned to help the empress, who will die unless he stops the Nothing. But who cares about the empress? We don't get a look at her until the last reel. The white-whiskered Moses Gunn, speaking in a tremulous voice, fronts for her. Atreyu sets off on various quests, passing through a gucky black swamp and interviewing a gigantic tortoise, who is amusingly petulant and crotchety but too talkative. Just as Atreyu is about to be consumed by the Gmork, who looks like Lon Chaney Jr. on all fours, he is saved by Falkor, a dragon with a face like a basset hound. And so on. One thing after another, without much dramatic emphasis or shaping. The cutting is flat and obvious, the matte effects banal, and all the dialogue is delivered in the breathy, exclamation-point style of parents trying to make bedtime stories more exciting for their kids.

And I don't understand Petersen's concept. When something violent happens in the story, Bastian, the young reader, is merely knocked over by a gust of wind coming through the window or menaced by a stuffed wolf hanging from the wall—hardly as exciting as being "in" the story. Fantasia, it turns out, is the sum total of mankind's dreams, fantasies, and hopes, and "the Nothing" is the blight of literal-mindedness and hopelessness, against which that reading, dreaming boy is the only defense. This way of celebrating the imagination is so high-minded, fussy, and goody-good (an imaginative story would have been better) that it might have been conceived at a board meeting of the National Council of Teachers of English. Who told Petersen that working with "the fantastic" means that you stop dramatizing your material?

The Gods Must Be Crazy IS SET IN THE cruel Kalahari Desert of Botswana, but there's nothing challenging or elemental about this movie. On the contrary, it's pure play, an amiable shaggy-dog story in which the awesome wilderness serves as an adaptable prop. The writer-director, Jamie Uys, a South African, makes jokes about the outsize absurdities and discontinuities of African life, and his frivolity has a tonic friendliness about it. An outsider would be too cautious to make these jokes, but Uys, who is a successful commercial director (with 22 features to his credit), teases Africa without losing his footing.

At the beginning of the movie, we see footage of the placid Kalahari Bushmen searching for water. We're unsure of the filmmaker's intent, suspecting satire, but the sequence turns out to be straight: According to the narrator, these are a nomadic people without any sense of property, without laws, violence, punishment. Living out in the desert, far away from other tribes and settlements, they may not be aware that anyone else exists. The thunderous roar of a jet passing overhead, they take to be a perturbation of the gods. When a careless pilot, flying low in his small plane, chucks an empty Coke bottle out the window, the Bushmen receive it as a gift from the immortals. The bottle is harder and smoother than anything they've ever seen, so they use it to grind food, print patterns, and so on, and soon they are fighting over this valuable object

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and conking each other over the head with it.

Uys moves past this anthropological irony just as it's starting to get tiresome. The leader of the tribe, Xi, decides that the bottle must be returned to the gods, so he heads for the edge of the world, hoping to drop the thing over the side. Xi is played by a genuine Bushman named N!xau (pronounced "Nixon," I think), a small, well-knit man with an enchanting smile. At the fringes of the desert, this gentle fellow runs into the representatives of advanced civilization, a confused, frustrated, graceless bunch. So Uys expands his little joke. The Bushman, within his own world, is perfectly competent—a master, really—while the cultivated folk are completely inept at their own game. Yet Xi thinks they are gods, while they regard him as a sort of prehistoric mistake.

The higher primates include Steyn (Marius Weyers), a burly, handsome microbiologist who turns into a blundering clown around women; a beautiful blond schoolteacher (Sandra Prinsloo) heading for a new assignment in the bush; a bunch of maladroit, shockingly lazy Communist guerrillas (they play cards a lot) who go on the lam after a bungled attempt on the prime minister's life; and an infuriatingly suave lodge owner who invariably shows up and takes the credit after the biologist has saved the schoolteacher from danger.

Without any assurance on the matter, I would guess that Uys has drawn on the folk humor of southern Africa and that all of these people are familiar as types to both black and white audiences. Some of the gags are not of a very high order, but Uys keeps them coming, and he uses everything at hand, including an overzealous rhino, which appears at inopportune moments to stomp out campfires, and also the biologist's jeep, with its uncertain steering and brakes and its unfortunate tendency to wind itself high into a tree. Uys clearly knows his Harold Lloyd and his Keystone Kops: He has mastered the solemnly *methodical* nature of physical comedy, the system of repetition and variation that gives slapstick a formal rhythm. And he knows that nothing is sweeter or more pleasing than heroic persistence. Xi, at home in the universe, keeps going until he finds the end of it, where he finally disposes of his evil burden; Steyn, at home nowhere, stumbles on until he falls at last onto a softly yielding but immobile obstacle, the schoolteacher's kiss. *The Gods Must Be Crazy* is too simple and visually too undistinguished to be anything like a classic, but it's a sweet-tempered movie and a clear demonstration that the spirit of silent comedy is still available to anyone with talent and a fresh corner of the world to explore. ■

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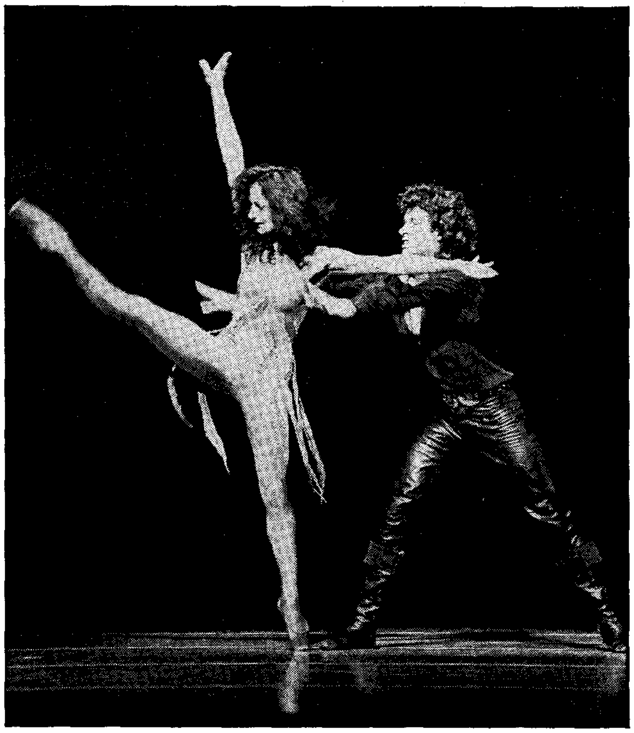
SPRING COLLECTION

"...Ailey's new offerings, actually recycled works, are weak. Also Tharp on Broadway, and a competition 'for gold'..."

IT FEEDS A DANCE COMPANY'S ideas of grandeur to play the Metropolitan Opera House, although for most, the huge stage and gargantuan auditorium are far from ideal. Our native modern-dance and regional ballet troupes have been slighted by the Met management in favor of European imports, so it was cheering to find the **Alvin Ailey American Dance Theater**, which just wound up its first residence in those august quarters, playing to full, enthusiastic houses. If I still prefer to see them at the City Center, it's only because the smaller theater allows a more intimate contact with the dancers, important in a company where the performing personalities are on the whole stronger than the repertory.



Ailey à la Paris: *Loudières, Dupond in* Precipice, *at the Met.*

This season's new offerings were particularly weak. In truth, neither is brand-new, both being recyclings of work done in connection with the Paris Opéra. French taste in dance at least explains some of their sensationalism.

Ailey's *Precipice,* called *Au Bord du Précipice* (*On the Edge of...*) when it was created for the Paris Opéra Ballet last year, retained the *étoile* it used then, Patrick Dupond. The dance purports to be about the disintegration of a pop star like Jimi Hendrix or Jim Morrison, but it is more about Dupond's own assaultive star quality. Dupond opens the piece with a wild, wicked solo, full of bravura ballet feats given local color with pelvic thrusts and drop-dead poses. His appearance is the message: the thicket of curly dark locks, the skintight pants, the jacket open over a bare chest. There's a cast of semi-specific characters—mournful parents, leechlike hangers-on, and, of course, The Woman, the Paris Opéra's Monique Loudières, who does her damage in red tights with spangles, then white cape and stiletto heels. To say that the choreography is negligible is the understatement of the season.

Ulysses Dove, a former Ailey dancer, made *Night Shade* in 1982 for La Groupe de Recherche Chorégraphique, the experimental wing of the Paris Opéra, while he was its assistant director. It's a stunning-*looking* piece, its cast of eight in blood-red, its set featuring a galvanized-aluminum wall and myriad glass bowls holding flaming votive candles. The people seem to be devotees of a cult, and we come upon them in the full throes of obsession, whipping their bodies to and fro, flinging themselves at one another in suicide dives. An enormous man is "born" from a rope-strung box, to be pelted with a hailstorm of pebbles. Women collapse into trances, to be born again to violence, and baptize themselves in water splashed from a huge vat. The ritual cries out for a narrative explanation, while the music—Steve Reich's *Drumming*—seems to dictate a formal, postmodern dance. Periodically, the dancers brood over the mystic flames, as if consulting them as to what to do next or seeking the meaning of it all. I fully understood their plight.

MORE AND MORE THESE DAYS, **Twyla Tharp**'s dances for her own ensemble can be placed in opposing categories, as Shaw designated his plays—pleasant and unpleasant. The program for the group's recent Broadway run, at the Gershwin, comprised one agreeable piece and one hostile one. *Nine Sinatra Songs* is no less delectable than when I wrote about it in this column last February, while *Fait Accompli,* as I suspected, does not stand up well to repeated viewing.

The first half of *Fait Accompli* deploys an anonymous ensemble of sixteen battling, grimacing men and women in geometric formations to a portents-of-doom score by David Van Tieghem: the world according to Tharp. The second part has a heroine, Tharp herself, a punch-drunk but doughty fighter. Outlasting a sequence of male sparring partners—some solicitous, some brutal—she walks away, if not into the sunset, into a row of glowing celestial footlights: a portrait of the artist as a woman entering middle age.

The initial section, while too long, is craftily made, and one can entertain oneself for a time observing just how. But the self-referential section is self-indulgent, and the naïveté of its sentiments sorts ill with the cleverness of its design. The same gap between feeling and form could be seen in Tharp's work as early as *The Bix Pieces* (1971), where lovely, nostalgic, yet objectively observed, dances were followed by a spoken conclusion—about the birth of the choreographer's son coinciding with her father's death—that was sentimental to the point of embarrassment. The same disability pervaded her later, made-for-Broadway extravaganzas, *When We Were Very Young* and *The Catherine Wheel.* Tharp seems still unable to convey emotion with the subtle modulation suitable to her intelligence. It is the one thing holding her back from the pantheon of the greats.

THE **New York International Ballet Competition,** at the City Center some weeks back, was an attempt to capitalize on the fad set by the celebrated Varna and Moscow contests. Young profes-

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MARIANAS

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sionals "dance for gold," winning that most coveted of prizes, celebrity, by their ability to impress an international panel of judges in the brief time span of a solo or duet. Of course, the whole business has only the most tangential relationship to artistry, and far more to do with circus razzle-dazzle and P.R. hype. It's amazing that New York went so long without such an affair.

Granted, Ilona Copen and Igor Youskevitch, respectively the executive and artistic directors of the local competition, tried to give the arrangements more depth. As usual, the contestants arrived with solos they had themselves selected to show off their specialties, and with the familiar pas de deux from *Les Sylphides*, but three other challenging duets were taught to them in a two-week, pre-performance residency, where they also had daily classes from a pair of leading Russian instructors. The learning process lent a welcome sobriety to the setup, but the ensuing performances, open to the paying public, were often amateurish. On the first evening, which consisted of half a dozen renditions of the Fokine pas de deux to a tape with a death rattle, the overall level of the talent proved to be mediocre—to put it politely. Not a single world-ranking ballet company entered its young. The Soviets boycotted the event as they did the Olympics; several American institutions are reported to consider competitions in bad taste.

Throughout the week, the programs failed to indicate the dancers' school or company affiliation, giving only country ID's, and these somewhat misleading. Neither was the audience allowed to know the provenance of the imported solos, although given their generally execrable level, this was understandable. As for the speeches that prefaced the performances, only Youskevitch's infinitely distinguished looks and manner made them bearable.

Things picked up toward the end of the week, as the chaff got separated from the wheat, and most of the deserving—the very gifted Alexandre Proia and a couple of others excepted—picked up medals. The single gold went to a fresh seventeen-year-old with fabulously lithe legs—Victoria Mazzarelli of the Nutmeg Ballet Company, Torrington, Connecticut (I grilled the publicist). Laurie Jane Miller, Lori Nowak, Serge Lavoie, and Daniel Meja got silvers, Meja being the most interesting of the lot—a sulky, sultry French fellow who brings atmosphere to even the flimsiest proceedings. Bronze medals went to Nadia Deferm and Michael P. Foster; the latter has attracted the notice of American Ballet Theatre, as has Mazzarelli. Proia doesn't need any medals; he was offered a contract by the New York City Ballet. ▬

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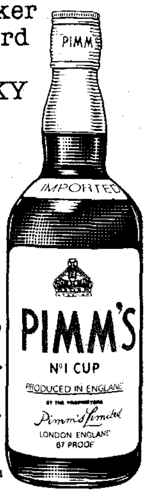

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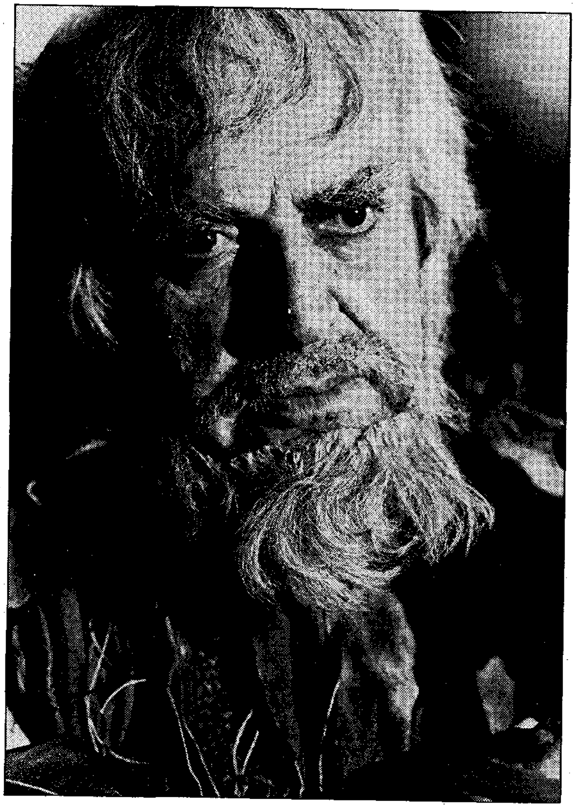
Theater/John Simon

GREEK SHOW

"... In the Greek National Theater's dismal *Oedipus*, everything is done to minimize the play's moving humanity ..."

I GOT QUITE A DOSE OF PITY AND TERROR from the Greek National Theater's production of **Oedipus Rex.** There was the terror of watching the hands of my chronometer (as I call it at Greek plays) hardly budge while this relatively short but interminable non-event inched forward, and there was the pity of being there at all. Minos Volanakis, the director, once gave us a good production of Genet's *The Screens,* in Brooklyn, and, later, an appalling production of *Medea* at Circle in the Square. Clearly, he is more in tune with Genet (all of whose plays he has mounted) than with Greek drama; in some ways, I dare say, Genet is more Greek than the Greeks.

Anyhow, this *Oedipus,* which comes to us by way of Los Angeles, was originally produced in the great amphitheater at Epidaurus, though, to borrow a Plautine pun, it looks more suited to Epidamnus. Performed in modern Greek, which, in sound, is to ancient Greek rather like pig Latin to Latin (though it has yielded two great poets, Cavafy and Ritsos), this *Oedipus* keeps shuttling between wan attempts at re-creating fifth-century stagecraft and feeble stabs at modernity. Thus the production features ghosts of the *stasimon* and *kommos,* but nothing of the *parodos* and the *orchēstra;* masks are alternately and arbitrarily worn and removed, except by Jocasta, who doesn't seem to own one; the men periodically and randomly divest themselves of their chitons and mantles to be revealed in contemporary black pants, then back again. It is sheer schizophrenia, which climaxes in the horror of an unheralded character sidling onto the stage in mid-drama to utter a sentence of totally superfluous explanation in English! A director who would do that to *Oedipus* must be a moron—from the Greek *mōros,* meaning stupid.



Trying for tragedy: *G. Danis as Tiresias in* Oedipus.

Volanakis's invention runs to such things as having Jocasta followed by some soldiers who, when she sits down, unfurl a cloth wall behind her. It is stretched out between poles that cannot even be fitted into some of the sundry holes in the floor (one suspects vagina envy) but have to be supported by the guards throughout the scene. Or the chorus members will tie a funny ribbon to connect their staffs and describe strange parabolas in the air. Or a couple of choristers will unravel part of Oedipus's golden tunic and drop this band on the ground, without, however, altering the king's aspect in any noticeable way. Or, before the play's first words are uttered, there is endless lighting of a vaguely altarlike object downstage with a sparkler that promptly fizzles, which is followed by slow and noisy affixing of tiny torches along the perimeter of the main acting area while we listen to Theodore Antoniou's unimaginative pseudo-Grecian quasi music serenading the lamplighters.

But the worst thing about this dismal *Oedipus* is that the director has left the catharsis out of his bag of tricks. Everything conceivable is done to minimize the moving humanity of the play. Thus the self-blinded Oedipus does not come out with bleeding eye sockets and his royal garments torn, but with a diaphanous veil over his unimpaired eyes and in some peculiar Halloween drag with overlong sleeves (an Attic straitjacket?) that the chorus then wind around his hands. His daughters (the Antigone, Lambrini Liva, old enough to alternate with Katerina Helmi as Jocasta) enter stolid and immobile, until Creon nudges them toward their wretched father, whereupon they kneel down impassively at either side of him. There is, in flagrant disregard of the text, not the slightest body contact even when the unhappy trio has to be wrenched apart and Oedipus goes tapping off into exile. With Brechtian alienation or Volanakian insensitivity, a limply attitudinizing production comes to an affectless ending. Or perhaps this is not the *Oedipus* of Sophocles but (to quote E. R. Dodds's magnificent *The Greeks and the Irrational*) "Homer's version [where Oedipus] continues to reign in Thebes after his guilt is discovered, and is eventually killed in battle and buried with royal honours."

And what acting! As Oedipus, Nikos Kourkoulos looks manly and has a good voice, but his delivery is mostly rote or rant. The rest are even less good, with G. Danis a doubled-up Tiresias looking and acting like something out of *The Dark Crystal* and wearing, more or less like Oedipus at the end, a stocking over his face—evidently Volanakis's notion of blindness, though more suited to bank robbery. Particularly unprepossessing is the Creon of Nikos Kavvadas, from whom I wouldn't buy a used chariot. Matters aren't helped by the thrift-shop costumes of Dionysis Fotopoulos, which conjure up a Thebes in the grips of not the plague but a severe recession. And the uncredited lighting is always either spooky or flat. Robert Mitchell, the director's constant set-designing companion, provides a raked oval surface with what looks like the ground plan of a labyrinth that never got built, and a hole in the middle that may be an altar—unless the above-mentioned funny-looking object down front is the altar. The program informs us that Volanakis now runs "the Festival of the Rocks, a series of theater productions, happenings and concerts in quarries and other wasted areas." When it comes to wasted areas, Mr. V. gives as good as he receives.

The last straw, however, is the director's claim, in a press release, that this production was conceived along the selfsame lines as the introduction by Bernard Knox to a new translation of *Oedipus Rex,* "written simultaneously—though independently." Knox's introductions and notes to Robert Fagles's fine translations of *The Three Theban Plays* (Viking and Penguin) are models of judicious incisiveness and have nothing whatever in common with this abominable production. To invoke them as corroboration is not only stupid but also a piece of hubris well beyond anything poor Oedipus committed.

CRAIG LUCAS, THE AUTHOR OF **Blue Window,** at the Production Company, is a canny manipulator of words, has a good ear for the bourgeois and bohemian languages of New York, and perceives the interplay of incongruous characters with the eye of an enterprising satirist. "You lay down with a psychiatrist [I assume the solecism is deliberate]," someone says, "and you wake up with flaws." A family therapist explains her calling: "We try to look at the dynamics of the family and see if we can't blame someone else for it." A neurotic young woman addresses a sympathetic male: "Oh, Norbert ... you're so sweet, and you have such a stupid name!"

Much of the dialogue of this play that comprises a pre-party, a party, and a post-party sequence involving several singles and couples (one lesbian pair) is superimposed like the talk in a Robert Altman film, even as the characters co-exist in a kind of simultaneous three-ring circus. It all sounds like the captions of *New Yorker* cartoons impishly strung together and can get frightfully confusing, though with method, perhaps even a trifle too much of it, in the confusion. Sometimes a sudden, single, nakedly exposed statement subsumes all the characters in several different, embarrassing senses, and symbols, notably the blue window of the title, echo through the play with cunningly shifty meanings. But all this ingenuity does not shake down into a shapely action, a dramatic experience, a palpable play. And when, in the end, comic pain aspires to tragic suffering, the fabric rips.

Still, under Norman Rene's agile direction, a cast of seven give precise, polished performances, with Margo Skinner, Sofia Landon, and Matt Craven most impressive. You may sink in the quicksands of *Blue Window,* but you'll sink unbored. ■

New York
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Photo: Wendy Barrows

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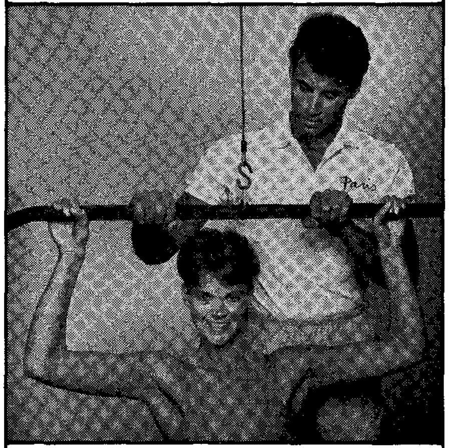

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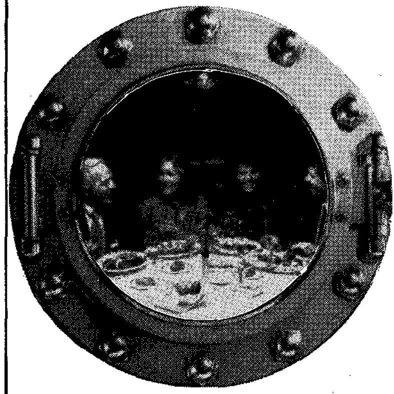

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SALES & BARGAINS

BY LEONORE FLEISCHER

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Designer Sale

WOMEN (SIZES 4–12/14) WILL FIND SOME extremely pretty, understated cotton-and-linen-blend clothing in this designer's workroom. For only four days, these clothes will be priced at wholesale or below. All are coordinated solids or shadow-plaid designs, some in pale shades, others dark enough to make the transition into fall. A few examples: sleeveless overalls-type jumpsuits, retail $130, here $60; front-buttoning "cocoon" dresses with shawl collar, retail $144, here $72; interesting two-piece-look jumpsuits with attached vest, retail $150, here $75; bias-cut skirts, retail $115, here $50; shirt jackets, retail $75, here $32. Also, several items in the same styles as above, made of silk. These include: sleeveless overalls-style jumpsuits, retail $215, here $100; loose-fitting "shell" dresses, retail $225, here $110; and much more. Cash-and-carry only; all sales final. *Freelander Enterprises, 596 Broadway, near Houston St., seventh floor (219-8702); Thurs.–Sun. noon–8 p.m.; 7/26–29.*

Kitchen Helpers

EVERYTHING ON THE LIST OF SALE ITEMS at Zabar's (and it's not just food) would make a great weekend-guest gift. Edibles include: 1- to 1¼-lb. sides of Norwegian pre-sliced smoked salmon, were $20 a lb., now $9.95; French Brie, was $3.49 a lb., now $2.49 (whole wheel, now $1.98 a lb.); double-crème French Brie, was $4.98 a lb., now $3.49 (whole wheel, now $2.98 a lb.); French Gruyère Comte, was $4.98 a lb., now $2.98 a lb.; 3-oz. Lindt chocolate bars, were $1.49, now 89 cents; 7-oz. jars of assorted Maille mustards, were $1.69, now 79 cents; 17½-oz. crocks of Pommery mustard, were $3.98, now $2.49; 1-liter tins of Benedicta olive oil, were $8.98, now $4.98. From the housewares department, on the mezzanine: Robot Coupe #2100 food processors, were $129.95, now $79.95; #83036 Sunbeam Kitchen Centers, were $198.95, now $119.95; KitchenAid K5SS Food Preparers, were $375, now $239.95; Presto combination electric-knife-and-slicing-machines, were $59.95, now $29.95; Zyliss Food Choppers, were $7.98, now $4.98; Il Gelataio Ice Cream Man machines, were $359.95, now $249.95; Il Gelataio Ice Cream Boy machines, were $298, now $199.95; Simac #700 electric pasta-makers, were $139.95, now $89.95; Altas 6-in. manual pasta-makers with removable head, were $34.95, now $17.95; West Bend stainless-steel electric woks, were $99, now $49.95; Braun 12-cup drip coffee-makers, were $79.95, now $41.95; Krups 10-cup Brewmaster coffee-makers, were $79.95, now $45.95; Melitta electric coffee-makers with removable hot plate, were $89.95, now $59.95; Toshiba #850 automatic coffee-makers with digital timer, were $149.95, now $99.95; Maxim espresso-makers, were $109.95, now $69.95; Olympia Coffex automatic espresso-makers, were $595, now $359.95; Braun KSM2 coffee grinders, were $24.95, now $13.95; Krups fast-touch coffee grinders, were $24.95, now $13.95; Braun Citromatic II citrus juicers, were $27.95, now $19.95; Mighty O.J. hand-operated citrus juicers, were $49.95, now $34.95; Calphalon ten-piece cookware starter sets, were $289.95, now $189.95; Chantal three-note whistling teakettles, were $59.95, now $39.95; English copper teakettles with heat-retaining coil bottom, were $49.95, now $29.95; Copco 2½-qt. enamel teakettles, were $14.95, now $10.98; Hoan electronic digital kitchen scales, were $59.95, now $29.95; Douglas Sonic Mist and Corona UF 40 humidifiers, were $139.95 each, now $99.95; Sanyo #EF361 Turbine window fans, were $69.95, now $39.95; Sanyo Porta Butter and #9330 Black & Decker Dust Buster hand-held mini-vacuum cleaners, were $34.95 and $39.95, respectively, now $23.95 and $29.95. Phone orders accepted. American Express (A.E.), Diners Club (D.C.), Master-Card (M.C.), Visa (V.), checks accepted; refunds possible. *Zabar's, 2245 Broadway, at 80th St. (787-2000; outside N.Y. State call toll-free 800-221-3347 Mon.–Sun. 9 a.m.–5 p.m.); Mon.–Fri. 8 a.m.–7:30 p.m., Sat. 8 a.m.–midnight, and Sun. 9 a.m.–6 p.m.; mezzanine open daily 9 a.m.–6 p.m.; through 8/31.* ■

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A Complete Entertainment Guide for the Week Beginning July 25.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Cruel Story of Youth." #2—"The Hidden Fortress."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. #1—Thru July 24: "Once Upon a Time in America." #2—Program unavailable.

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1 & #2—"Ghostbusters."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Repo Man."

9. **ART—8th St. E. of University Pl.** 473-7014. Thru July 26: "Bachelor Party." Opening July 27: "Purple Rain."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. July 23: "The Cabinet of Dr. Caligari"; "M." July 24: "Kind Lady"; "Whatever Happened to Aunt Alice?" July 25: "Hallelujah"; "Conrack." July 26: "Don't Look Now"; "The Shout." July 27-28: "The Lady Eve"; "The Palm Beach Story." July 29: "A Place in the Sun"; "The Heiress."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru July 26: "Romancing the Stone"; "All the Right Moves."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru July 24: "Hair"; "Fame." July 25-26: "Sons and Lovers"; "Women in Love." July 27-28: "The Leopard." July 29-31: "A Fistful of Dollars"; "For a Few Dollars More."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru July 26: "The Pope of Greenwich Village." Opening July 27: "The Jungle Book." #2—"Last Night at the Alamo."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Rope." #2—Thru July 26: "Sugar Cane Alley." Opening July 27: "Heart of the Stag." #3—"Electric Dreams." #4—"Les Compères."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "The Muppets Take Manhattan."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Gremlins."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "The Neverending Story."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Revenge of the Nerds."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Best Defense."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"The Muppets Take Manhattan." #2—"Bachelor Party."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Indiana Jones and the Temple of Doom."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru July 26: "Cannonball Run II." Opening July 27: "Purple Rain." #2—"Revenge of the Nerds." #3—"Beat Street." #4—Thru July 26: "Escape From Women's Prison." Beg. July 27: "Cannonball Run II." #5—"Once Upon a Time in America." #6—"Romancing the Stone."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—"Best Defense." #2—"Ghostbusters."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Top Secret!"

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Electric Dreams."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"The Neverending Story." #2—"Gremlins."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Top Secret!" **EMBASSY 2**—Thru July 26: "They're Playing With Fire." Opening July 27: "The Jungle Book." **EMBASSY 3**—"Star Trek III: The Search for Spock."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru July 23: "The Fighting 69th"; "All Quiet on the Western Front"; "Sergeant York." July 24-25: "Twinkle, Twinkle, 'Killer' Kane"; "The New Centurions." July 26-28: "The Dresser"; "Reuben, Reuben." July 29-30: "Never Cry Wolf"; "The Man From Snowy River." #2—July 23-24: "Polyester"; "Desperate Living." July 25-26: "Christiane F."; "The Panic in Needle Park." July 27-28: "Under Fire"; "Who'll Stop the Rain." July 29: "The Seven Samurai."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"The Last Starfighter." #2—Thru July 26: "Conan the Destroyer." Opening July 27: "Cheech & Chong's the Corsican Brothers."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Splash."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru July 26: "Donald Duck Film Festival." Opening July 27: "The Jungle Book."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "The Karate Kid."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru July 26: "The Pope of Greenwich Village." Opening July 27 (tent.): "The Jungle Book."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. July 23: "Hud"; "One-Eyed Jacks." July 24: "The War of the Worlds"; "When Worlds Collide." July 25: "The Stranger"; "The Tenant." July 26: "1900." July 27: "Days of Heaven"; "An Officer and a Gentleman." July 28: "American Gigolo"; "Sunset Boulevard." July 29: "To Catch a Thief"; "Roman Holiday."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Electric Dreams."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "The Natural."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "The Gods Must Be Crazy."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Bachelor Party."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "The 4th Man."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Careful He Might Hear You."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Rear Window"; "Vertigo."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Gremlins." #2—"The Muppets Take Manhattan."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Karate Kid." **CORONET**—"L'Été Meurtrier."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Les Compères."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Under the Volcano." **CINEMA II**—753-0774. "Another Country."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru July 26: "Revenge of the Nerds." Opening July 27: "Cheech & Chong's the Corsican Brothers." #2—832-2770. "The Last Starfighter."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Neverending Story."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1 & #2—"Ghostbusters."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Gods Must Be Crazy."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Top Secret!"

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "The Natural."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru July 26: "Bachelor Party." Opening July 27: "The Jungle Book."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Best Defense." #2—"Indiana Jones and the Temple of Doom."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "The Last Starfighter."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Gremlins." #2—Thru July 26: "The Muppets Take Manhattan." Opening July 27: "Purple Rain."

61st Street & Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "The Pope of Greenwich Village."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"After the Rehearsal." #2—"Another Time, Another Place." #3—"Erendira."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Entre Nous." #2—"Improper Conduct."

89. REGENCY—B'way nr. 67th St. 724-3700. Thru July 23: "Goodbye, Mr. Chips"; "Pride and Prejudice." July 24-25: "The Secret Six"; "Whipsaw." July 26-28: "High Society"; "Kiss Me Kate." July 29-30: "Random Harvest"; "Idiot's Delight."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—Thru July 26: "Privates on Parade." Opening July 27: "Heart of the Stag." #2—"Skyline."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Ghostbusters." #2—"The Last Starfighter." #3—"The Pope of Greenwich Village." #4—"The Muppets Take Manhattan."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"The Neverending Story." #2—Thru July 26: "Gremlins." Opening July 27 (tent.): "The Jungle Book."

95. THALIA—95th St. W. of B'way. 222-3370. July 23: "Anglotoons: Great British Animation"; "Raggedy Ann and Andy." July 24: "The Man Who Would Be King"; "The Thief of Bagdad." July 25: "Next Stop, Greenwich Village"; "Diner." July 26: "Nana (1926)"; "Catherine"; "La Fille de l'Eau." July 27: "Top Hat"; "Swing Time." July 28: "The Last Wave"; "Smash Palace." July 29: "The Bicycle Thief"; "Rocco and His Brothers."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Thru July 26: "In the Realm of the Senses"; "Empire of Passion." July 27: "Rockers"; "The Harder They Come." July 28-29: "My Night at Maud's"; "The Aviator's Wife."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—Thru July 26: "The Last Starfighter." Opening July 27 (tent.): "Purple Rain." #2 & #3—"Electric Dreams." #4—Thru July 26: "The Natural." Opening July 27: "Cheech & Chong's the Corsican Brothers."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru July 26: "Romancing the Stone." Beg. July 27: "Cheech & Chong's the Corsican Brothers."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. *Naturemax Theater: Adm. $3; senior* citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. July 25, 8 p.m.: "Footlight Parade" (1933) by Lloyd Bacon & Busby Berkeley.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. July 25, at 12:30, 3, 6 & 8:45 p.m.: "La Boum" (1980) by Claude Pinoteau.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-0806. Adm. $4.50; members $3.50. July 24, 8:30 p.m.: "The Tree of Wooden Clogs" (1978) by Ermanno Olmi. July 25, 8:30 p.m.: "The Night of the Shooting Stars" (1982) by Paolo & Vittorio Taviani.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. July 26, 7:30 p.m.: "Onibaba" (1963) by Kaneto Shindo.

METROPOLITAN MUSEUM OF ART—Fifth Ave. and 82nd St. 879-5500. Summer film series. July 23, 8 p.m. (Films at Sea; adm. $5): "Ship of Fools" (1965) by Stanley Kramer. July 24, 8 p.m. (Ballet at the Movies; adm. $5): "Nijinsky" (1980) by Herbert Ross. July 25, 8 p.m. (Films with Jack Nicholson; adm. $4): "One Flew Over the Cuckoo's Nest" by Milos Forman. July 26, 8 p.m. (The Great Sleuths; adm. $4): "The Maltese Falcon" (1941) by John Huston. July 27, 8 p.m. (Films with Nicholson; adm. $4): "The Passenger" (1975) by Michelangelo Antonioni.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Sept. 3: Recent Acquisitions. Films: July 23, 2:30 p.m.: Silent program, all films (1907): "The Boy, the Bust and the Bath," "Liquid Electricity," "The Mill Girl" & "Francesca di Rimini" by Vitagraph, "Pillage by Pillar Box" & "The Fatal Sneeze" by Lewis Fitzhamon, "Water Babies" by Percy Snow, & "When the Devil Drives" by W.R. Booth; 6 p.m.: "Combat de Boxe" (1927), "Impatience" (1928) & "Histoire de Detective" (1929) by Charles Dekeukeleire. July 24, 2:30 p.m.: "The Playboy of the Western World" (1963) by Brian Desmond Hurst; 6 p.m.: "Chickamuaga ou la Riviere de la Mort" (1963) by Robert Enrico, "Les Deux Pigeons" (1962) by René Clair, & "Le Corbeau et le Renard" (1962) by Herve Bromberger. July 26, 2:30 & 6 p.m.: "Stranger Than Paradise" (1982) by Jim Jarmush, & "Born in Flames" (1983) by Lizzie Borden. July 27, 2:30 p.m.: "Witte Vlam" (1930) & "Het Kwade Oog" (1936) by Charles Dekeukeleire; 6 p.m.: "Passaic Textile Strike" (1926). July 28, 2:30 p.m.: "L'Inhumaine" (1923) by Marcel L'Herbier; 5 p.m.: "Nana" (1926) by Jean Renoir. July 29, 2:30 p.m.: "Adrienne Lecouvreur" (1938) by Marcel L'Herbier; 5 p.m.: "Drifters" (1929) by John Grierson, & "Housing Problems" (1935) by Arthur Elton & Edgar Anstey.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. July 23, 7:30 & 9:30 p.m.: "The Mad Adventures of 'Rabbi' Jacob" (1974) by Gérard Oury. July 24, 7:30 & 9:15 p.m.: "Eraserhead" (1977) by David Lynch. July 25, 7:45 & 10 p.m.: "Passione d'Amore" by Ettore Scola. July 26-27 at 7:45 & 10 p.m., July 28 at 7:30 & 9:45 p.m., July 29 at 7 & 9:15 p.m.: "The Mission" (1983) by Parviz Sayyad.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. July 29, 2 p.m.: "A Big Hand for the Little Lady" (1966) by Fielder Cook.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Forbidden Films. July 26, 6 p.m.: "Ecstasy" (1933) by Gustav Machaty, & "Baby Doll" (1956) by Elia Kazan. **Jefferson Market branch, 425 Ave. Americas.** Free. July 25, 5:30 p.m.: "Shoot the Piano Player" (1962) by François Truffaut. **Webster branch, 1465 York Ave.** Free. July 26, 6 p.m.: "Notorious" (1946) by Alfred Hitchcock.

NEWARK MUSEUM—At the Van Houten Library Theatre, N.J. Institute of Technology, 99 Summit St., Newark, N.J. 201-733-6600. Free. Black Film Festival. July 25, 7:30 p.m.: "The Landlord" (1970) by Hal Ashby, & "The Skin Game" (1971) by Paul Bogart, both with Lou Gossett.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Thru Sept. 6: Films of Charles Chaplin. July 24-26, at 4, 6, 8 & 10 p.m.: "The Bond" (1918), "The Adventurer" (1917), "The Cure" (1917), "Easy Street" (1917) & "One A.M." (1916). July 27-29, at 4, 6, 8 & 10 p.m.: "The Floorwalker" (1916), "By the Sea" (1915), "A Night in the Show" (1915), "The Bank" (1915) & "Shanghaied" (1915).

SOUTH STREET SEAPORT MUSEUM—Pier 16, Fulton St. at the East River. 669-9416. Adm. $2.50; members & children $1.50. Outdoor film series; call museum for raindates. July 25, 8:30 p.m.: "Captains Courageous" (1937) by Victor *Fleming, with Spencer Tracy & Mickey Rooney.*

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. July 27-29, 7 & 10:15 p.m.: "Paths of Glory" (1957) by Stanley Kubrick, & (at 8:35 p.m.) "Native Son" by Richard Wright.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-3600. Free with museum adm. Thru Aug. 12: Films on Art.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—"The Last Starfighter." #2—"Bachelor Party." #3—Thru July 26: "The Karate Kid." Beg. July 27: "The Jungle Book."

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—"The Last Starfighter." #2—"The Muppets Take Manhattan."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—"Indiana Jones and the Temple of Doom." #2—"The Karate Kid."

105. DALE—W. 231st St. at B'way. 884-5300. #1—"Ghostbusters." #2—"Electric Dreams."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"Gremlins." #2—Thru July 26: "The Neverending Story." Beg. July 27: "Purple Rain." #3—Thru July 26: "Ghostbusters." Beg. July 27: "The Jungle Book." #4—"Romancing the Stone."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "The Muppets Take Manhattan."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"Best Defense." #2—"Ghostbusters." #3—"Police Academy."

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—"Electric Dreams." #2—"The Muppets Take Manhattan." #3—"The Karate Kid." #4—"Gremlins." #5—"The Last Starfighter." #6—"The Neverending Story." #7—"Conan the Destroyer." #8—"Indiana Jones and the Temple of Doom." #9—"Ghostbusters." #10—"Best Defense."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"The Neverending Story." #2—"Gremlins." #3—"Electric Dreams." #4—"Best Defense." #5—Thru July 26: "The Last Starfighter." Beg. July 27: "Purple Rain."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"The Muppets Take Manhattan." #2—"The Karate Kid."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru July 26: "The Last Starfighter." Beg. July 27: "Purple Rain." #2—"The Karate Kid."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Best Defense."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"Gremlins." #2—"Revenge of the Nerds." #3—"The Muppets Take Manhattan." #4—"Revenge of the Nerds."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. Thru July 26: "Bachelor Party." Beg. July 27: "The Jungle Book."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Best Defense." #2—"Electric Dreams." #3—Thru July 26: "The Karate Kid." Beg. July 27: "The Jungle Book." #4—Thru July 26: "Gremlins." Beg. July 27: "Purple Rain." #5—"The Muppets Take Manhattan."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—Thru July 26: "Romancing the Stone." #2—Thru July 26: "The Muppets Take Manhattan."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—"Best Defense." #2—"The Neverending Story." #3—"The Last Starfighter."

213. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—"The Last Starfighter." #2—Thru July 26: "Electric Dreams." Beg. July 27: "The Jungle Book."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom."

225. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—"Revenge of the Nerds." #2 & #4—"Gremlins." #3—Thru July 26: "The Muppets Take Manhattan." Beg. July 27: "Purple Rain."

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. "The Last Starfighter."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. Thru July 26: "Romancing the Stone." Beg. July 27: "Star Trek III: The Search for Spock."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Bachelor Party." #2—"Electric Dreams." #3—"The Neverending Story." #4—"Ghostbusters." #5—"Indiana Jones and the Temple of Doom."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. "The Karate Kid."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Program unavailable. #2—"Ghostbusters."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom." #3—Thru July 26: "Beat Street." Beg. July 27: "Cheech & Chong's the Corsican Brothers."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"The Neverending Story." #2—Thru July 26: "The Muppets Take Manhattan." Beg. July 27: "The Jungle Book."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom."

304. **NEW DORP—LANE—** 351-2110. "Best Defense."

305. **NEW DORP—RAE—** 979-0444. #1—"The Karate Kid." #2—"Gremlins."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"The Last Starfighter." #2—"Electric Dreams."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Gremlins." #2—"Revenge of the Nerds."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Bachelor Party."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru July 26: "Gremlins." Beg. July 27: "Purple Rain." #2—"The Muppets Take Manhattan." #3—"Ghostbusters." #4—"The Last Starfighter."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Gremlins." #2—"Ghostbusters."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—"The Muppets Take Manhattan." #2—"The Neverending Story." #3—"Electric Dreams." #4—Thru July 26: "The Karate Kid." Beg. July 27: "Purple Rain."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru July 26: "Beat Street"; "Lassiter." Beg. July 27: "The Jungle Book."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"Best Defense." #2—"Bachelor Party." #3 & #5—"Revenge of the Nerds." #4—"The Neverending Story." #6—Thru July 26: "The Last Starfighter." Beg. July 27: "The Jungle Book." #7—Thru July 26: "Bachelor Party." Beg. July 27: "Purple Rain."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Best Defense." #2—"Indiana Jones and the Temple of Doom."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Ghostbusters." #2—"The Karate Kid." #3—"Best Defense." #4—"The Last Starfighter."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Indiana Jones and the Temple of Doom." #2—"Revenge of the Nerds." #3—"The Neverending Story."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Ghostbusters." #2—"The Muppets Take Manhattan." #3—"Gremlins."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Bachelor Party." #2—Thru July 26: "Bachelor Party." Beg. July 27: "The Jungle Book." #3—"Best Defense." #4—"The Last Starfighter."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Electric Dreams." #2—"The Natural."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru July 26: "Splash." Beg. July 27: "Star Trek III: The Search for Spock." #2—Thru July 26: "Romancing the Stone." Beg. July 27: "The Pope of Greenwich Village."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"The Last Starfighter." #2—Thru July 26: "Electric Dreams." Beg. July 27: "The Jungle Book."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Ghostbusters."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Gremlins." #2—"The Muppets Take Manhattan." #3—"The Karate Kid." #4—"Revenge of the Nerds."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—Thru July 26: "The Last Starfighter." Beg. July 27: "The Jungle Book." #2—"The Neverending Story." #3—"The Karate Kid." #4—"Electric Dreams." #5—"Best Defense."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Indiana Jones and the Temple of Doom." #2—"The Muppets Take Manhattan."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "The Muppets Take Manhattan."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Best Defense." #2—Thru July 26: "Electric Dreams." Beg. July 27: "Cheech & Chong's the Corsican Brothers." #3—"Indiana Jones and the Temple of Doom."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. #1—Thru July 26: "The Karate Kid." Beg. July 27: "The Jungle Book." #2—"The Neverending Story."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"The Last Starfighter." #2—"The Muppets Take Manhattan." #3—"Gremlins."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru July 26: "Romancing the Stone"; "Two of a Kind." Beg. July 27: "Star Trek III: The Search for Spock."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru July 26: "Romancing the Stone"; "The Star Chamber."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Gremlins." #2—"The Neverending Story."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru July 26: "The Natural"; "The Survivors." Beg. July 27: "Splash."

443. **REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy.** 699-4700. #1—"Conan the Destroyer." #2—"The Natural." #3—"Romancing the Stone."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru July 26: "Electric Dreams." Beg. July 27: "Beat Street." #2—"The Last Starfighter."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Ghostbusters." #2—"The Karate Kid."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Indiana Jones and the Temple of Doom." #2—"Best Defense."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru July 26: "Romancing the Stone." Beg. July 27: "Conan the Destroyer."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"The Karate Kid." #2—Thru July 26: "Electric Dreams." Beg. July 27: "Cheech & Chong's the Corsican Brothers."

501. **BALDWIN—RKO—** 223-9230. "The Muppets Take Manhattan."

502. **BELLEROSE—RKO—** 775-1351. Thru July 24: "Firestarter." Beg. July 25: "Police Academy."

511. **EAST MEADOW—FLICK—** 794-8008. #1—Thru July 26: "The Natural." Beg. July 27: "The Jungle Book." #2—Thru July 26: "Romancing the Stone." Beg. July 27: "Star Trek III: The Search for Spock."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Gremlins." #2—"The Last Starfighter." #3—Thru July 26: "Cannonball Run II." Beg. July 27: "Purple Rain." #4—"The Neverending Story."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "The Neverending Story."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"The Last Starfighter." #2—"Electric Dreams."

519. **GARDEN CITY—RKO ROOSEVELT FIELD —** 741-4007. #1—"Gremlins." #2—"Bachelor Party." #3—"Indiana Jones and the Temple of Doom."

521. **GARDEN CITY PARK—RKO PARK EAST —** 741-8484. "Ghostbusters."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"Gremlins." #2—"The Muppets Take Manhattan." #3—Thru July 26: "The Pope of Greenwich Village." Beg. July 27: "Purple Rain."

524. **HEWLETT—RKO—** 791-6768. Thru July 24: "Firestarter." Beg. July 25: "Police Academy."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"The Neverending Story." #2—Thru July 26: "Electric Dreams." Beg. July 27: "Purple Rain."

528. **HICKSVILLE—MID-PLAZA NORTH—** 433-2400. "Revenge of the Nerds." **SOUTH—**Thru July 26: "Conan the Destroyer." Beg. July 27: "The Jungle Book."

529. **LAWRENCE—RKO—** 371-0203. #1—"The Karate Kid." #2—"Indiana Jones and the Temple of Doom." #3—"Ghostbusters."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru July 26: "The Pope of Greenwich Village." Beg. July 27: "Star Trek III: The Search for Spock." #2—"Romancing the Stone."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Ghostbusters." #2—"Best Defense." #3—"Top Secret!" #4—"The Muppets Take Manhattan." #5—"The Karate Kid." #6—"Indiana Jones and the Temple of Doom."

532. **LONG BEACH—LIDO—** 432-0056. Thru July 26: "Rhinestone." Beg. July 27: "Conan the Destroyer."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—Thru July 26: "The Last Starfighter." Beg. July 27: "Purple Rain." #2—"The Muppets Take Manhattan." #3—Thru July 26: "Cannonball Run II." Beg. July 27: "Cheech & Chong's the Corsican Brothers." #4—Thru July 26: "Electric Dreams." Beg. July 27: "The Jungle Book."

534. **LYNBROOK—STUDIO ONE—** 599-1444. Thru July 26: "The Return of Martin Guerre."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru July 26: "The Natural." Beg. July 27: "Star Trek III: The Search for Spock." #2—"Romancing the Stone."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Gabriela." #2—Thru July 26: "The Natural." Beg. July 27: "The Jungle Book." #3—"The Last Starfighter."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Best Defense."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Ghostbusters."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"The Neverending Story." #2—"Gremlins." #3—Thru July 26: "Gremlins." Beg. July 27: "Purple Rain." #4—"The Karate Kid." #5 & #9—"Revenge of the Nerds." #6—"The Last Starfighter." #7—"The Muppets Take Manhattan." #8—"Best Defense."

542. **MERRICK—GABLES—** 546-0734. Program unavailable.

543. **MERRICK—HOLIDAY PARK—** 546-1271. #1—"Gremlins." #2—"Ghostbusters."

544. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. #1—Thru July 26: "The Natural." Beg. July 27: "Cheech & Chong's the Corsican Brothers." #2—"The Karate Kid."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru July 26: "The Pope of Greenwich Village." Beg. July 27: "Star Trek III: The Search for Spock." #2—Thru July 26: "Romancing the Stone."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Romancing the Stone."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Ghostbusters." #2—Thru July 26: "The Natural." Beg. July 27: "Cheech & Chong's the Corsican Brothers."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "Best Defense."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"The Karate Kid." #2—"Indiana Jones and the Temple of Doom."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Electric Dreams." #2—"The Neverending Story." #3—Thru July 26: "Romancing the Stone." Beg. July 27: "Cheech & Chong's the Corsican Brothers."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "Best Defense."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Gremlins." #2—"The Neverending Story."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Ghostbusters." #2—"The Karate Kid."

561. **SYOSSET—SYOSSET—** 921-5810. #1—"Bachelor Party." #2—"The Muppets Take Manhattan." #3—"Gremlins."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "The Last Starfighter."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. #1—"The Muppets Take Manhattan." #2—"Revenge of the Nerds." #3—"Bachelor Party."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Best Defense." #2—"The Last Starfighter." #3—"Star Trek III: The Search for Spock." #4—"Indiana Jones and the Temple of Doom." #5—"The Neverending Story." #6—"Gremlins." #7—"Ghostbusters." #8—"The Karate Kid." #9—"Conan the Destroyer." #10—"Top Secret!" #11—"Electric Dreams."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"Electric Dreams." #2—"The Pope of Greenwich Village."

571. **WANTAGH—RKO—** 781-6969. Thru July 26: "Romancing the Stone." Beg. July 27: "The Jungle Book."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Ghostbusters." #2—Thru July 26: "Best Defense." Beg. July 27: "Cheech & Chong's the Corsican Brothers." #3—Thru July 26: "The Neverending Story." Beg. July 27: "Purple Rain."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru July 26: "Romancing the Stone." #2—Thru July 26: "The Natural."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. Beg. July 27: "The Jungle Book."

602. **BABYLON—RKO—** 669-0700. #1—"Bachelor Party." #2—"Ghostbusters."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"The Last Starfighter." #2—"Indiana Jones and the Temple of Doom." #3—"Electric Dreams."

604. **BAY SHORE—CINEMA—** 665-1722. "Revenge of the Nerds."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Gremlins." #2—"Best Defense."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru July 26: "Romancing the Stone." Beg. July 27: "Star Trek III: The Search for Spock."

612. **CENTER MORICHES—CENTER—** 878-2100. Program unavailable.

613. **CENTEREACH—CENTEREACH—** 588-0088. Thru July 26: "The Last Starfighter." Beg. July 27: "The Jungle Book."

616. **COMMACK—MULTIPLEX—** 462-6953. #1—"Gremlins." #2—"The Muppets Take Manhattan." #3—"The Last Starfighter." #4—"Conan the Destroyer." #5—"The Neverending Story." #6—"The Karate Kid." #7—"Best Defense." #8—"Cannonball Run II." #9—"Electric Dreams." #10—"Indiana Jones and the Temple of Doom."

617. **COMMACK—RKO—** 499-4545. #1—"Ghostbusters." #2—"Revenge of the Nerds."

621. **CORAM—PINE—** 698-6442. #1—"The Muppets Take Manhattan." #2—"Electric Dreams."

622. **DEER PARK—DEER PARK—** 667-2440. "Ghostbusters."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Ghostbusters." #2—"Bachelor Party." #3—"The Neverending Story." #4—Thru July 26: "The Last Starfighter." Beg. July 27: "The Jungle Book." #5—"The Muppets Take Manhattan."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Electric Dreams."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "The Muppets Take Manhattan."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Indiana Jones and the Temple of Doom." #2—"Best Defense."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"The Neverending Story." #2—Thru July 26: "The Karate Kid." Beg. July 27: "Purple Rain."

630. **GREENPORT—GREENPORT—** 477-0500. Thru July 26: "Gremlins." Beg. July 27: "The Pope of Greenwich Village."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Ghostbusters." #2—"The Karate Kid." #3—"The Muppets Take Manhattan." #4—"Revenge of the Nerds."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Gremlins."

634. **HUNTINGTON—RKO YORK—** 421-3911. "The Neverending Story."

635. **ISLIP—ISLIP—** 581-5200. #1—"Ghostbusters." #2—"The Karate Kid." #3—"The Neverending Story."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "The Karate Kid."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Program unavailable.

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru July 26: "Romancing the Stone." Thru July 26: "Romancing the Stone." Beg. July 27: "Star Trek III: The Search for Spock."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—"The Neverending Story." #2—"Ghostbusters." #3—"The Karate Kid."

641. **MONTAUK—THE MOVIES—** 668-2393. Thru July 26: "Romancing the Stone." Beg. July 27: "Star Trek III: The Search for Spock."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "Gremlins." **OUTDOOR**—Thru July 26: "The Neverending Story." Beg. July 27: "Cheech & Chong's the Corsican Brothers."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"The Muppets Take Manhattan." #2—"The Neverending Story."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru July 26: "Romancing the Stone." Beg. July 27: "Star Trek III: The Search for Spock."

645. **OAKDALE—OAKDALE—** 589-8118. Program unavailable.

646. **OCEAN BEACH—COMMUNITY—** 583-5184. July 23-24: "Firestarter." July 25: "Pauline at the Beach." July 27-28: "Racing With the Moon"; "Raggedy Ann and Andy."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"Indiana Jones and the Temple of Doom." #2—"The Muppets Take Manhattan." #3—Thru July 26: "The Last Starfighter." Beg. July 27: "Cheech & Chong's the Corsican Brothers."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Ghostbusters." #2—Thru July 26: "Electric Dreams." Beg. July 27: "The Jungle Book."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "Bachelor Party." **OUTDOOR—**"Electric Dreams."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Gremlins." #2—"Best Defense."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. Thru July 26: "The Last Starfighter." Beg. July 27: "The Jungle Book." **WEST—**"Gremlins."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru July 24: "Firestarter." Beg. July 25: "Police Academy."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru July 26: "Cannonball Run II." Beg. July 27: "Star Trek III: The Search for Spock."

656. **ROCKY POINT—DRIVE-IN—** 744-8900. Thru July 26: "Gremlins"; "Twilight Zone—The Movie." Beg. July 27: "The Jungle Book."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru July 26: "Entre Nous." Beg. July 27: "Edith and Marcel."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—"The Karate Kid." #2—"The Neverending Story." #3—Thru July 26: "Electric Dreams." Beg. July 27: "Star Trek III: The Search for Spock."

659. **SHIRLEY—DRIVE-IN—** 281-5444. Thru July 26: "The Neverending Story"; "Never Say Never Again." Beg. July 27: "Ghostbusters."

660. **SHIRLEY—TWIN—** 281-4466. #1—Thru July 26: "The Last Starfighter." #2—Thru July 26: "Romancing the Stone."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Bachelor Party."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Best Defense." #2—"Indiana Jones and the Temple of Doom." #3—"Revenge of the Nerds."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Best Defense."

666. **WEST ISLIP—TWIN—** 669-2626. #1—"Romancing the Stone." #2—Thru July 26: "The Pope of Greenwich Village." Beg. July 27: "Star Trek III: The Search for Spock."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. #1—"Best Defense." #2—Thru July 26: "The Karate Kid."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru July 26: "Gremlins." Beg. July 27: "Purple Rain."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Best Defense." #2—Thru July 26: "The Muppets Take Manhattan."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Indiana Jones and the Temple of Doom."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Ghostbusters." #2—"The Muppets Take Manhattan." #3—"The Neverending Story."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—Thru July 26: "The Karate Kid." Beg. July 27: "The Jungle Book." #2—"The Muppets Take Manhattan."

707. **HARRISON—SILVER SCREEN—** 835-2961. Thru July 24: "Wifemistress"; "Emmanuelle 2: Joys of a Woman." July 25-27: "Walkabout"; "The Wicker Man." July 28-31: "Le Bal."

708. **HARTSDALE—CINEMA—** 428-2200. #1—"The Neverending Story." #2—"Indiana Jones and the Temple of Doom." #3—Program unavailable. #4—"Ghostbusters."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "The Neverending Story."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Gremlins." #2—"Electric Dreams." #3—"The Karate Kid." #4—"The Last Starfighter."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"The Karate Kid." #2—"Ghostbusters."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Best Defense." #2—"Ghostbusters."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Gremlins." #2—"The Neverending Story." #3—"Indiana Jones and the Temple of Doom." #4—Thru July 26: "The Last Starfighter." Beg. July 27: "Purple Rain." #5—"The Muppets Take Manhattan."

715. **NEW ROCHELLE—TOWN—** 632-4000. "The Karate Kid."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"The Last Starfighter." #2—"The Neverending Story." #3—"Revenge of the Nerds." #4—"Ghostbusters." #5—"Electric Dreams."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins." #3—"Best Defense." #4—"Bachelor Party."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru July 26: "Romancing the Stone."

721. **PLEASANTVILLE—ROME—** 769-0720. #1—"Best Defense." #2—"The Muppets Take Manhattan."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Indiana Jones and the Temple of Doom." #2—"Best Defense."

723. **SCARSDALE—FINE ARTS—** 723-6699. Thru July 26: "Gabriela."

724. **SCARSDALE—PLAZA—** 725-0078. "Romancing the Stone."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Gremlins." #2—"Revenge of the Nerds."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Bachelor Party."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Best Defense." #2—"Bachelor Party."

731. **YONKERS—KENT—** 237-3440. #1—Thru July 26: "Electric Dreams." Beg. July 27: "Star Trek III: The Search for Spock." #2—Thru July 26: "The Pope of Greenwich Village." Beg. July 27: "Cheech & Chong's the Corsican Brothers."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom." #3—"Revenge of the Nerds." #4—Thru July 26: "Electric Dreams." Beg. July 27: "The Jungle Book."

733. **YONKERS—PARK HILL—** 969-4477. #1—"The Last Starfighter." #2—"The Karate Kid." #3—"The Muppets Take Manhattan."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"The Karate Kid." #2—"The Muppets Take Manhattan."

Rockland County

740. BLAUVELT—NYACK DRIVE-IN— 358-1844. Thru July 26: "The Muppets Take Manhattan"; "Mr. Mom." Beg. July 27: "The Jungle Book."

742. MONSEY—ROCKLAND DRIVE-IN— 356-4040. "Best Defense"; "Trading Places."

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. "The Last Starfighter."

745. NANUET—THE MOVIES— 623-0211. #1—"Electric Dreams." #2—"The Neverending Story." #3—"The Muppets Take Manhattan." #4—"Ghostbusters." #5—"The Karate Kid."

746. NEW CITY—TOWN— 634-5100. #1—"Ghostbusters." #2—"Best Defense."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"Revenge of the Nerds." #2—"Gremlins."

748. NYACK—CINEMA EAST— 358-6631. "Romancing the Stone."

750. ORANGEBURG—303 DRIVE-IN— 359-2021. Thru July 26: "Ghostbusters"; "Stripes." Beg. July 27: "Purple Rain."

751. PEARL RIVER—CENTRAL— 735-2530. "Best Defense."

752. PEARL RIVER—PEARL RIVER— 735-6500. Thru July 26: "The Karate Kid." Beg. July 27: "The Jungle Book."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Bachelor Party."

755. STONY POINT—9 W CINEMA— 942-0303. "The Neverending Story."

756. SUFFERN—LAFAYETTE— 357-6030. "Indiana Jones and the Temple of Doom."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "The Muppets Take Manhattan."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"The Last Starfighter." #2—"Bachelor Party."

774. DANBURY—CINE— 743-2200. #1—"Indiana Jones and the Temple of Doom." #2—Thru July 26: "The Karate Kid." Beg. July 27: "Purple Rain." #3—"The Neverending Story."

775. DANBURY—CINEMA— 748-2923. #1—Thru July 26: "The Muppets Take Manhattan." Beg. July 27: "Cheech & Chong's the Corsican Brothers." #2—"Ghostbusters."

777. DANBURY—PALACE— 748-7496. #1—Thru July 26: "Gremlins." Beg. July 27: "The Jungle Book." #2—"Best Defense." #3—"Electric Dreams."

778. DARIEN—PLAYHOUSE— 655-0100. "Gremlins."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"The Karate Kid." #2—"The Muppets Take Manhattan."

780. FAIRFIELD—COUNTY— 334-1411. "The Last Starfighter."

781. GREENWICH—CINEMA— 869-6030. #1—"The Last Starfighter." #2—"Bachelor Party."

782. GREENWICH—PLAZA— 869-4030. #1—"The Karate Kid." #2—"Gremlins." #3—Thru July 26: "The Natural." Beg. July 27: "Purple Rain."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Indiana Jones and the Temple of Doom."

784. NORWALK—CINEMA— 838-4504. #1—"The Muppets Take Manhattan." #2—"The Last Starfighter."

785. NORWALK—NORWALK— 866-3010. "Best Defense."

788. SOUTH NORWALK—SONO— 866-9202. Thru July 24: "Android." July 25-27: "The Last Wave"; "The Man Who Fell to Earth." July 28-31: "A Woman in Flames."

789. SPRINGDALE—STATE— 325-0250. "Moscow on the Hudson."

790. STAMFORD—AVON— 324-9205. #1—"The Neverending Story." #2—"Electric Dreams."

791. STAMFORD—CINEMA— 324-3100. #1—"Ghostbusters." #2—"Best Defense." #3—Thru July 26: "Star Trek III: The Search for Spock." Beg. July 27: "Cheech & Chong's the Corsican Brothers."

792. STAMFORD—PARK PLACE— 323-1600. #1—Thru July 26: "Gabriela." #2—Thru July 26: "Les Compères."

793. STAMFORD—RIDGEWAY— 323-5000. #1—"Indiana Jones and the Temple of Doom." #2—Thru July 26: "The Muppets Take Manhattan." Beg. July 27: "The Jungle Book."

794. TRUMBULL—TRANS-LUX— 374-0462. #1—"Ghostbusters." #2—"Gremlins." #3—Thru July 26: "Electric Dreams." Beg. July 27: "Purple Rain."

795. WESTPORT—FINE ARTS— 227-3324. #1—"Ghostbusters." #2—"Bachelor Party." #3—227-9619. "Electric Dreams." #4—226-6666. "Gremlins."

796. WESTPORT—POST— 227-0500. "Indiana Jones and the Temple of Doom."

798. WILTON—CINEMA— 762-5678. "The Karate Kid."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—"Ghostbusters." #2—"Gremlins." #3—"The Neverending Story."

801. HARRISON—WARNER— 482-8550. #1—"Best Defense." #2—"Electric Dreams."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—"The Neverending Story." #2—"Gremlins."

804. JERSEY CITY—LOEWS— 653-4600. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Best Defense."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Best Defense." #2—"The Last Starfighter." #3—"Ghostbusters." #4—"The Karate Kid."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins." #3—"The Muppets Take Manhattan." #4—"The Neverending Story." #5—"Electric Dreams." #6—"The Pope of Greenwich Village."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru July 26: "Conan the Destroyer"; "Iceman." Beg. July 27: "Star Trek III: The Search for Spock"; "Friday the 13th—The Final Chapter."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Ghostbusters."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins."

813. CEDAR GROVE—CINEMA 23— 239-1462. "The Neverending Story."

817. LIVINGSTON—COLONY— 992-0800. Thru July 26: "The Karate Kid." Beg. July 27: "The Jungle Book."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. "Ghostbusters."

819. MILLBURN—RKO— 376-0800. #1—"The Karate Kid." #2—Thru July 26: "The Last Starfighter." Beg. July 27: "The Jungle Book."

821. MONTCLAIR—CLARIDGE— 746-5564. #1—"Best Defense." #2—Thru July 26: "The Karate Kid." Beg. July 27: "The Jungle Book." #3—Thru July 26: "Star Trek III: The Search for Spock." Beg. July 27: "Cheech & Chong's the Corsican Brothers."

822. MONTCLAIR—WELLMONT— 783-9500. #1—Thru July 26: "Splash." Beg. July 27: "Purple Rain." #2—"Electric Dreams." #3—"Beat Street."

825. NUTLEY—FRANKLIN— 667-1777. #1—Thru July 26: "The Last Starfighter." Beg. July 27: "The Jungle Book." #2—"The Muppets Take Manhattan." #3—"Best Defense."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. #1—"Ghostbusters." #2—"The Muppets Take Manhattan." #3—"Bachelor Party."

828. VERONA—VERONA— 239-0880. "The Last Starfighter."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Indiana Jones and the Temple of Doom." #2—"Revenge of the Nerds." #3—"Gremlins."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru July 26: "Romancing the Stone."

841. CRANFORD—RKO— 276-9120. #1—"The Karate Kid." #2—"Best Defense."

842. ELIZABETH—ELMORA— 352-3483. "The Karate Kid."

846. LINDEN—TWIN— 925-9787. #1—Thru July 26: "The Last Starfighter." Beg. July 27: "Purple Rain." #2—Thru July 26: "Electric Dreams." Beg. July 27: "Purple Hearts."

848. ROSELLE PARK—PARK— 245-0358. Thru July 26: "Romancing the Stone." Beg. July 27: "Star Trek III: The Search for Spock."

849. SUMMIT—STRAND— 273-3900. Thru July 26: "The Muppets Take Manhattan." Beg. July 27: "The Jungle Book."

851. UNION—FIVE POINTS— 964-3466. "Gremlins."

852. UNION—LOST PICTURE SHOW— 964-4497. "Best Defense."

854. UNION—RKO— 686-4373. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom."

857. WESTFIELD—RIALTO— 232-1288. #1—"The Last Starfighter." #2—"The Muppets Take Manhattan." #3—Thru July 26: "Electric Dreams." Beg. July 27: "The Jungle Book."

858. WESTFIELD—TWIN— 654-4720. #1—"The Neverending Story." #2—Thru July 26: "Romancing the Stone." Beg. July 27: "Cheech & Chong's the Corsican Brothers."

Bergen County

860. BERGENFIELD—BERGENFIELD— 385-1600. Thru July 26: "The Last Starfighter." Beg. July 27: "The Jungle Book."

861. CLOSTER—CLOSTER— 768-8800. "The Muppets Take Manhattan."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Indiana Jones and the Temple of Doom." #2—"Electric Dreams." #3—"The Muppets Take Manhattan." #4—"The Last Starfighter."

863. EMERSON—TOWN— 261-1000. "Ghostbusters."

864. FAIR LAWN—HYWAY— 796-1717. #1—"The Last Starfighter." #2—Thru July 26: "Romancing the Stone." Beg. July 27: "The Jungle Book."

866. FAIRVIEW—TWIN— 941-2424. #1—"Best Defense." #2—"The Karate Kid."

867. FORT LEE—LINWOOD— 944-6900. #1—"Gremlins." #2—"The Neverending Story."

868. FORT LEE—SHARON— 224-0202. "Ghostbusters."

873. OAKLAND—TWIN— 337-4478. #1—"Gremlins." #2—"Ghostbusters."

874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru July 26: "Romancing the Stone." #2—Thru July 26: "The Natural." Beg. July 27: "Star Trek III: The Search for Spock."

875. PARAMUS—BERGEN MALL— 845-4449. "The Last Starfighter."

876. PARAMUS—CINEMA 35— 845-5070. "Conan the Destroyer."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1 & #2—"Ghostbusters." #3—"Star Trek III: The Search for Spock." #4—"Bachelor Party." #5—"The Muppets Take Manhattan." #6—"The Neverending Story." #7—"Best Defense." #8—"Top Secret!" #9—"Revenge of the Nerds." #10—"Indiana Jones and the Temple of Doom."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"The Karate Kid." #2—"Electric Dreams." #3—"Gremlins."

880. RAMSEY—CINEMA— 825-2090. "The Muppets Take Manhattan."

882. RIDGEFIELD PARK—RIALTO— 641-2115. "The Karate Kid."

883. RIDGEWOOD—RKO WARNER— 444-1234. #1—"Best Defense." #2—"Ghostbusters." #3—"The Karate Kid." #4—"Indiana Jones and the Temple of Doom."

885. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru July 26: "Romancing the Stone." #2—"The Last Starfighter."

886. TEANECK—MOVIE CITY— 836-3334. #1—Thru July 26: "The Pope of Greenwich Village." #2—Thru July 26: "Romancing the Stone." #3—"Kuni Lemel in Tel Aviv."

887. TENAFLY—BERGEN— 567-0004. "The Karate Kid."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. "The Neverending Story."

889. WESTWOOD—PASCACK— 664-3200. "Gremlins."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	***Parental Guidance Suggested. Some*** **material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AFTER THE REHEARSAL—(1hr. 12m., '84) In Swedish, Eng. subtitles. Turgid Ingmar Bergman chamber movie. Erland Josephson plays Vogler, a famous theater director modeled after Bergman himself, Ingrid Thulin an aging star and former mistress of Vogler, Lena Olin a rising young actress who would *like* to be Vogler's mistress. All three characters speak in that peculiarly overexplicit, agonized jargon that is Bergman's unfortunate contribution to the solemnity of our times. As the two women take turns demanding approval and love, Vogler makes speeches about the limits of his role as director and tries (unsuccessfully) to avoid getting sexually involved. Since the movie offers a partial view of Bergman's relations with the famous actresses who have worked in his theater and film productions, become his mistresses, and borne his children, the material must be seen as both a confession and an act of self-justification. "I only want to help the actors express themselves," Bergman appears to be saying, "but these crazy, demanding women draw me into their lives and then I make a fool of myself." Made for television, the movie has largely been shot in tight close-up and is often difficult to endure. We're so close to the actors we can see little more than the mechanics of acting. R. **86**

ANOTHER COUNTRY—(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. But did Burgess really take the little world of school politics *and status so seriously? The movie is anything but* convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well-written, deftly played. Rupert Everett, as Guy, has the requisite glamour—large, mobile hands, sneering upper lip, languorous, petulant manners that are nevertheless charming and likable. Shot at Oxford and various country houses of great beauty. Dir. Marek Kanievska. R. **62**

ANOTHER TIME, ANOTHER PLACE—(1hr. 41m., '84) During World War II, a young married woman in an isolated Scottish farming community falls passionately in love with an Italian prisoner of war. With Phyllis Logan, Giovanni Mauriello, Paul Young. Dir. *Michael Radford.* R. **86**

BACHELOR PARTY—(1hr. 51m., '84) A young man's friends give him a pre-nuptial bash that he and his bride-to-be will never forget. With Tom Hanks, Adrian Zmed, William Tepper, Tawny Kitaen. Dir. Neal Israel. R. **9, 30, 54, 78, 100, 208, 234, 308, 407, 413, 519, 561, 566, 602, 625, 650, 662, 719, 728, 730, 754, 773, 781, 795, 827, 878**

BEAT STREET—(1hr. 42m., '84) A musical about the despairs, dreams and triumphs of the young people involved in the world of break dancing, rap music and graffiti art. With Rae Dawn Chong, Guy Davis, Leon W. Grant, Jon Chardiet, the N.Y.C. Breakers, the Rock Steady Breakers, and The Magnificent Force. Dir. Stan Lathan. PG. **32, 237, 406, 447, 822**

BEST DEFENSE—(1hr. 34m., '84) A screwball comedy about a weapons system invented by an engineer and tested by a U.S. Army lieutenant. With Dudley Moore, Eddie Murphy, Kate Capshaw, Helen Shaver. Dir. Willard Huyck. R. **24, 33, 80, 114, 118, 201, 205, 210, 212, 304, 407, 408, 410, 413, 422, 426, 450, 531, 537, 541, 551, 557, 567, 573, 606, 616, 628, 651, 663, 664, 667, 700, 713, 719, 721, 722, 730, 742, 746, 751, 777, 785, 791, 801, 804, 806, 821, 825, 841, 852, 866, 878, 883**

CANNONBALL RUN II—(1hr. 48m., '84) Burt Reynolds and Dom De Luise return for another madcap race of exotic vehicles across the United States. With Dean Martin, Sammy Davis Jr., Jamie Farr, Marilu Henner, Telly Savalas, Shirley MacLaine. PG. **32, 512, 533, 616, 655**

CAREFUL HE MIGHT HEAR YOU—(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. **56**

CHEECH & CHONG'S THE CORSICAN BROTHERS—(1hr. 30m., '84) The well-known comedy duo, Richard "Cheech" Marin and Thomas Chong, play two brothers in pre-revolutionary France who are so close that any blow dealt to one is felt by the other. Dir. Chong. PG. **41, 70, 97, 99, 237, 426, 500, 533, 545, 550, 554, 573, 642, 648, 731, 775, 791, 821, 858**

CONAN THE DESTROYER—(1hr. 41m., '84) Arnold Schwarzenegger, having lost his curiosity value, has become a bore. As an actor he can't really use all that musculature—it's like padding—and he moves clumsily. Indeed, the only thing worth looking at in this dreary, B-movieish production, is the black disco queen Grace Jones, who is barbaric and funny jumping over rocks with her javelin, her brush cut, and her bushy tail. Directed, dully, by Richard Fleischer. PG. **41, 118, 443, 451, 528, 532, 567, 616, 809, 876**

ELECTRIC DREAMS—(1hr. 36m., '84) A young architect, having used songs written by his personal computer to capture the heart of a beautiful concert cellist, discovers that the computer has fallen in love with her as well. With Lenny Von Dohlen, Virginia Madsen, Maxwell Caulfield. Dir. Steve Barron. PG. **16, 36, 48, 97, 105, 118, 201, 210, 213, 234, 306, 403, 414, 418, 422, 426, 447, 500, 518, 526, 533, 554, 567, 570, 603, 616, 621, 626, 649, 650, 658, 710, 717, 731, 732, 745, 777, 790, 794, 795, 801, 807, 822, 846, 857, 862, 879**

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88, 657**

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. **86**

4TH MAN, THE—(1hr. 44m., '84) In Dutch, Eng. subtitles. The Dutch director Paul Verhoeven has taken a juicy premise and mucked it up with pretentious religious imagery. The movie is about a writer of gothic thrillers who has an affair with a mysterious and beautiful woman because he wants to get close to the woman's regular lover, a man whose picture he sees in her bedroom. As the writer, Jeroen Krabbé is amusingly swinish; he has some of the ratlike intensity of Dirk Bogarde in his glory days, but more body *and fewer manners. Renée Soutendijk is beautiful* as the slightly androgynous blonde mystery lady, but she has an impossible role—she's a temptress, it turns out, who lures men to their death. The blasphemous Catholic imagery—spiders crawling across crucifixes, Christ turned into a naked young man, and so on—is probably intended to shock, but giggling is a more comfortable response. Intermittently, the movie can be enjoyed as fancy erotic trash, but only intermittently. **55**

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30 million, it was shot all over New York and on massive sets in Burbank, yet it's loose and silly, with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W.C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and *cook sunny side* up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Most of the recent horror classics are given a good razzing, including Saint Spielberg's *Poltergeist,* but *Ghostbusters* doesn't live off parody. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. **6, 24, 33, 72, 92, 105, 109, 114, 118, 205, 223, 234, 236, 303, 401, 402, 410, 412, 419, 448, 521, 529, 531, 540, 543, 550, 559, 567, 573, 602, 617, 622, 625, 632, 635, 640, 649, 659, 664, 702, 708, 711, 713, 717, 745, 746, 750, 775, 791, 794, 795, 800, 804, 806, 810, 818, 827, 854, 863, 868, 873, 878, 883**

GODS MUST BE CRAZY, THE—(1hr. 49m., '84) Reviewed in this issue. PG. **51, 73**

GREMLINS—(1hr. 45m., '84) Ghoulishly witty but finally empty-headed horror film. A generous, thoughtful daddy (Hoyt Axton) buys a Christmas present for his son—a harmless, furry little creature found in a Chinatown junk shop. But the son, Billy (Zach Galligan) and his family inadvertently shine lights in the creature's face, feed him after midnight, and get him wet (all forbidden), and so the cutesy-pie mutates, multiplies itself, and gives birth to a horde of scaly, clawed little monsters—sort of flying dragon-lobsters, with the charm of vampire bats. Gleeful, mocking troublemakers, with the nonstop ingenious malice of little boys out of control, the creatures play funny, nasty tricks, nearly destroying the town. The town fights back, and the gremlins are ground, flung, dashed to death. This film, written by Chris Columbus, directed by Joe Dante, and produced and to some degree shaped by Steven Spielberg, is inventive and witty in a macabre way, but after a while one is worn out by the horror-film sadism, the grinding what-will-they-do-next unpleasantness that it shares with *Alien* and other gentle examples of the art of film. The movie is filled with references to other movies; it uses pop the way 19th-century novelists used classical learning. But so what? It's still a horror movie about little creatures. PG. **21, 37, 58, 83, 93, 109, 111, 118, 201, 206, 210, 225, 237, 305, 307, 401, 402, 412, 420, 428, 439, 512, 519, 523, 541, 543, 558, 561, 567, 606, 616, 630, 633, 642, 651, 653, 656, 668, 710, 714, 716, 719, 727, 732, 747, 777, 778, 782, 794, 795, 800, 803, 807, 811, 830, 851, 867, 873, 879, 889**

HEART OF THE STAG—(1hr. 34m., '84) A contemporary drama about incest involving a New Zealand farmer and his daughter. With Bruno Lawrence, Terence Cooper, Mary Regan. Dir. Michael Firth. R. **16, 90**

★ **IMPROPER CONDUCT**—(1hr. 52m., '84) In Spanish and French, Eng. subtitles and narration. Funny, bitter, highly intelligent interviews with exiles from Fidel Castro's Cuba. The subject of the movie is human rights violations in Cuba, and it is both a record of suffering and endurance and a grotesque comedy of social engineering, in which a macho Latin culture with a taste for flamboyance and sensuality undergoes a Communist revolution, immediately installs a reactionary, straightlaced bourgeois morality, and backs it up with clownish attempts to refashion any personality that resists. Many of the victims—and *many of the people* interviewed here—are homosexuals, who are despised for effeminacy ("manly" homosexuals don't have trouble). A number of people interviewed describe the period of 1964-69 when gays were rounded up by the thousands, placed in camps, and subjected to "reeducation." There is also much testimony about the treatment of prostitutes, teenagers, playwrights, and journalists. The movie is not a balanced view of the Cuban revolution; it's an exposé, a polemic, and a warning. Directed by the great cinematographer Nestor Almendros and Orlando Jimenez Leal. 88

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) In this "prequel" to *Raiders of the Lost Ark,* Steven Spielberg has competed with himself, topped himself, and defeated himself, all at the same time. This is the best-sustained idiot-adventure movie in film history, but two hours of virually nonstop thrills is exhausting; you come out of the movie feeling as if your bones had been ground into a very fine powder. At his best, Spielberg is a master of physical action so bizarrely rushed and overloaded that it becomes a new form of eccentric comedy. Like the great silent comics, he knows that it's not just thrills that count, but the linkage of thrills in a rhythmically charged succession leading to a topper. *Indiana Jones* has at least four such sequences, and several of them are dazzling. But the movie takes a disastrous turn about a third of the way through. Indy (Harrison Ford again), his bickering paramour Willie (Kate Capshaw), and his tiny Chinese sidekick, Short Round (Ke Huy Quan) enter the sinister Palace of Pankot, and the movie stays inside ugly, claustrophobic sets for about an hour. In the bowels of the palace, in the Temple of Doom, the evil Thuggee cultists, led by a mad high priest with burning eyes (Amrish Puri) practice child slavery and human sacrifice. The priest reaches into the victim's chest and pulls out his heart, and sends him into a fiery pit. Fun! Fun! This lurid and gloomy trash goes on for an eternity, and there isn't a joke or a moment of relief anywhere. Keep young children away. In all, the movie has excitement without beauty or genuine wit. PG 24, 31, 80, 104, 111, 118, 205, 223, 234, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 552, 567, 603, 616, 628, 648, 663, 664, 701, 708, 714, 716, 719, 722, 732, 756, 774, 783, 793, 796, 804, 807, 811, 830, 854, 862, 878, 883

KARATE KID, THE—(2hrs. 6m., '84) The ever-unblushing John G. Avildsen, director of *Joe* and *Rocky* and several other feasts for the credulous, has now made this harmlessly demagogic little movie, in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beat up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy that he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. Not a single thing in *The Karate Kid* is believable, but the movie is touching in a maudlin, old-fashioned way, and the teacher-protégé relationship between Macchio and Morita, though pat and sentimental, is nicely played. PG. 45, 60, 100, 104, 118, 202, 203, 210, 235, 305, 403, 410, 420, 422, 427, 448, 500, 529, 531, 541, 545, 552, 559, 567, 616, 629, 632, 635, 637, 640, 658, 667, 705, 710, 711, 715, 733, 735, 745, 752, 774, 779, 782, 798, 806, 817, 819, 821, 841, 842, 866, 879, 882, 883, 887

KUNI LEMEL IN TEL AVIV—(1hr. 30m., '84) In this "Hasidic musical comedy," two grandsons of a wealthy old Brooklyn Jew, one assimilated and one traditional, rush to Israel to be the first to marry a Jewish girl and collect a $5 million inheritance. With Mike Burstyn, Mandy Rice Davies. Dir. Yoel Silberg. PG. 886

LAST NIGHT AT THE ALAMO—(1hr. 20m., '84) A group of rowdy, beer-chugging Texans try to stop their favorite bar, known as The Alamo, from being torn down. With Sonny Carl Davis, Louis Terryman, Steven Mattila. Dir. Eagle Pennell. 14

LAST STARFIGHTER, THE—(1hr. 40m., '84) A teenage boy from Earth is drafted along with members of alien races from throughout the galaxy to fight in a war to save the universe. With Robert Preston, Lance Guest, Catherine Mary Stewart, Dan O'Herlihy. PG. 41, 70, 82, 92, 97, 100, 103, 118, 201, 203, 212, 213, 228, 306, 401, 407, 410, 413, 418, 422, 428, 447, 512, 518, 533, 536, 541, 562, 567, 603, 613, 616, 625, 648, 653, 660, 710, 714, 717, 733, 744, 773, 780, 781, 784, 806, 819, 825, 828, 846, 857, 860, 862, 864, 875, 885

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. PG. 16, 61, 792

L'ÉTÉ MEURTRIER—(2hrs. 10m., '84) In French, Eng. subtitles. A psychological thriller about a mysterious, beautiful and unattainable woman. With Isabelle Adjani, Alain Souchon. Dir. Jean Becker. R. 60

MUPPETS TAKE MANHATTAN, THE—(1hr. 33m., '84) The Muppets come to Manhattan to make it big on Broadway, and this time around, Miss Piggy and Kermit decide to get married. With Jim Henson, Frank Oz, Dabney Coleman, James Coco, Gregory Hines, Art Carney, Joan Rivers, Mayor Ed Koch. Dir. Oz. G. 20, 30, 58, 83, 92, 103, 113, 118, 202, 206, 210, 211, 225, 300, 401, 403, 412, 420, 423, 424, 428, 501, 523, 531, 533, 541, 561, 566, 616, 621, 625, 627, 632, 643, 648, 700, 702, 705, 714, 721, 733, 735, 740, 745, 758, 775, 779, 784, 793, 807, 825, 827, 849, 857, 861, 862, 878, 880

NATURAL, THE—(2hrs. 10m., '84) Adapting Bernard Malamud's 1952 novel, writers Roger Towne and Phil Dusenberry and director Barry Levinson have produced a golden-hued, soft-edged evocation of baseball in the twenties and thirties. The hero, Roy Hobbs (Robert Redford), a great young player, gets shot by a psychotic woman who preys on athletes, but eventually makes it to the big leagues years later and breaks records. Nothing in the movie is meant to be taken straight: Hobbs's drives are so powerful they smash the scoreboard clock to pieces; he succumbs to another annihilating woman (Kim Basinger) and suffers a disastrous slump, breaking out of it only when an angel in white (Glenn Close) stands up behind the dugout in the middle of a game and redeems him. Despite some picturesque and funny moments (the movie's comic-poetic highpoint: Hobbs literally knocking the cover off the ball), *The Natural* turns into honeyed kitsch. Most of Malamud's acrid humor has been removed, and Robert Redford gives a performance that is practically neutral—he holds the camera for an eternity with his level gaze and then doesn't deliver anything. After a while, the elegiac tone gives you the creeps. With Robert Duvall, Wilford Brimley, Richard Farnsworth, and Darren McGavin. PG. 50, 76, 97, 414, 442, 443, 511, 535, 536, 545, 550, 574, 782, 874

NEVERENDING STORY, THE—(1hr. 34m., '84) Reviewed in this issue. PG. 22, 37, 71, 93, 109, 118, 201, 212, 234, 300, 403, 407, 411, 422, 427, 439, 512, 517, 526, 541, 554, 558, 567, 573, 616, 625, 629, 634, 635, 640, 642, 643, 658, 659, 702, 708, 709, 714, 717, 745, 755, 774, 790, 800, 803, 807, 813, 858, 867, 878, 888

ONCE UPON A TIME IN AMERICA—(2hrs. 24m., '84) Sergio Leone's epic chronicle of Jewish gangsters in America has suffered more than an hour's trimming at the hands of its American distributor (the Ladd Company). Judging from what's left, one cannot be sure that the movie worked at any length: The screenplay, concocted by Leone and five other Italian writers (with uncredited work by Norman Mailer and Nicholas Pileggi) is often ludicrous; the Jewish atmosphere is so thin and perfunctory that the gangsters might as well have been Sicilian Catholics; the central plot-mechanisms are murky and unconvincing. But still, this odd, botched movie is worth seeing. Leone, who made the spaghetti Westerns years ago, has emphasized the white-hot connections between sex and violence in a more explicit way than earlier directors of gangster films have; some of this picture pushes beyond the forbidden into areas that are both funny and lewd. Excellent performances by James Woods, Robert De Niro, Tuesday Weld, Joe Pesci, and Burt Young. R. 5, 32

POPE OF GREENWICH VILLAGE, THE—(2hrs. 10m., '84) Is it a rip-off of Martin Scorsese's *Mean Streets* or an *hommage* to it? Certainly the plot elements are very close: A Little Italy punk (named Charlie in both cases), who has grown up in the ambience of the Mafia but wants to own a restaurant, gets pulled into crime by a reckless boyhood friend. In *Mean Streets,* the principals were played by Harvey Keitel and Robert De Niro, a brilliant pair. This time, the roles are taken by Mickey Rourke, who has a soft voice and an ambiguous smile, and Eric Roberts, who bounces up and down, flips his hands like a blackjack dealer, and opens his mouth wider than Martha Raye eating a Jeep. Roberts, who seems like an overwrought junkie from Washington Square Park, is so unpleasant that he almost destroys the emotional basis of the movie: Why would Rourke risk his life for this fool? Director Stuart Rosenberg works prosaically, with no more style than a TV director, but he's generous with New York atmosphere and New York actors. Kenneth McMillan, Geraldine Page, Burt Young, and Tony Musante, all have good bits. Except for Roberts, it's not a bad movie. Written by Vincent Patrick, from his own 1979 novel. R. 14, 46, 85, 92, 416, 523, 530, 547, 570, 630, 666, 731, 807, 886

★**PRIVATES ON PARADE**—(1hr. 35m., '84) As a drag-show entertainer who signs on, in 1948, for a tour of military bases in the Far East, British theater stalwart Denis Quilley is the essence of florid queenliness. When Quilley's commander, played by John Cleese, uses the traveling show as a cover to deliver arms to British troops besieged by Communist guerrillas, Quilley appears before some odd audiences. Nuns, missionaries, and Pygmies with spears scratch their heads in bewilderment as Quilley emerges on stage in silks and fruit headdress as Carmen Miranda or in a wig and American-army uniform as one of the three Andrews Sisters. This bittersweet farce, based on the successful Royal Shakespeare Company show written by Peter Nichols, is by turns nostalgic and acridly satirical. The joshing gay idiom, in this context of the empire's sunset, is both soft-edged and ironically heroic, for Quilley, doing his bit in the jungle, is the ultimate trouper. Just as much as *The Dresser*, this movie celebrates theater as an aspect of British valor. The sweet music-hall songs are by Denis King (Nichols wrote the lyrics). Directed by Michael Blakemore, a little pokily, but *con amore*. R. 90

PURPLE RAIN—(1hr. 51m., '84) The young pop music star Prince plays a struggling musician, unhappy with his family life, who competes with the leader of a rival funk band for the love of a woman. With Apollonia Kotero, Morris Day, Olga Karlatos, Clarence Williams III. Dir. Albert Magnoli. R. 9, 32, 83, 97, 109, 201, 203, 210, 225, 401, 403, 407, 512, 523, 526, 533, 541, 573, 629, 668, 714, 750, 774, 782, 794, 822, 846

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7

REVENGE OF THE NERDS—(1hr. 27m., '84) A comedy about two socially inept college losers—nerds—who strike back at their oppressors. With Robert Carradine, Anthony Edwards, Curtis Armstrong, Bernie Casey, Ted McGinley, Julie Montgomery. Dir. Jeff Kanew. R. 23, 32, 70, 206, 225, 307, 407, 411, 420, 528, 541, 566, 604, 617, 632, 663, 717, 727, 732, 747, 830, 878

ROMANCING THE STONE—(1hr. 50m., '84) High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathleen Turner, who gets better and better, is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Queen* (and Douglas is no Bogart), but she's good at it, rolling her eyes in suspicion (mixed with avidity), and then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills and crocodiles chomping on peoples' hands; and Robert Zemeckis, who has the energy, and also the finesse, of a demolition-derby expert, directed for crude excitement. The movie is borderline offensive in the way it depicts every Third World person as either a moron or sadist. R. 11, 32, 99, 109, 211, 231, 416, 436, 438, 443, 451, 511, 530, 535, 547, 548, 554, 571, 574, 609, 639, 641, 644, 660, 666, 720, 724, 748, 840, 848, 858, 864, 874, 885, 886

SKYLINE—(1hr. 23m., '84) In Spanish, Eng. subtitles. A successful Spanish photographer comes to Manhattan and makes many fumbling, comical attempts to be assimilated into the sophisticated TriBeCa art scene. With Antonio Resines, Beatriz Perez-Porro, Jaime Nos, Roy Hoffman. Dir. Fernando Colomo. 90

★**SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Daryl Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. 42, 416, 442, 822

STAR TREK III: THE SEARCH FOR SPOCK—(1hr. 45m., '84) Not as pedantic as the first *Star Trek* movie or as excruciatingly silly as the second. Leonard Nimoy directs this time (no wonder they can't find him), and while not trying anything new, he keeps the show moving along well enough. The filmmakers don't get nearly enough out of planet Genesis, where the processes of life and death are immensely sped up; Genesis remains an unrealized s.f. concept, not a special-effects triumph. But the villains are good this time, the Klingons, who speak in a made-up language (created by Marc Okrand) consisting entirely of guttural commands. Theater actor Christopher Lloyd is particularly creepy and entertaining as the warlord Kruge, a black-souled sadist muttering secrets and threats into the ears of repulsive henchmen. One's patience only runs out at the end, when the whole crew arrives at Spock's home, the planet Vulcan, and the tone turns gloomy and pious, with Dame Judith Anderson turning her hawklike profile to the camera, enunciating like crazy as she shuts her eyes and prays. Can she be praying for the end of *Star Trek*? No, the movie concludes with the words "... . and the adventure continues." PG. **38, 231, 416, 436, 511, 530, 535, 547, 567, 609, 639, 641, 644, 655, 658, 666, 731, 791, 809, 821, 848, 874, 878**

SUGAR CANE ALLEY—(1hr. 43m., '84) In French, Eng. subtitles. Set in Martinique, in 1931, among impoverished sugarcane workers, this first feature by native filmmaker Euzhan Palcy has been shot in brown-tinted color—a mistake for a movie trying to capture the life of a Caribbean island, where strong, bright colors are bound to be part of anyone's experience and memory. In the early scenes, Palcy gives us too many groups of people playing, dancing, quarreling. One fears the film will be an exercise in virtuous ethnographic piety. But then Palcy pulls a story out of the crowded, noisy atmosphere. The hero, José (Garry Cadenat), is an eleven-year-old orphan in the care of his grandmother (Darling Legitimus), a cunning old woman determined to get José the education that would take him out of the sugarcane fields forever. How does a bright, proud boy find his way? Which of the adults—many of them embittered or duplicitous—should he trust, and which of them should he avoid? Based on an autobiographical novel by Joseph Zobel, *Sugar Cane Alley* is both a chronicle of a boy's struggle to master language and a portrait of a community's passage from the mental habits imposed by slavery to something like liberation. PG. **16**

TOP SECRET!—(1hr. 30m., '84) A spoof of WW II, espionage, and Elvis Presley movies, among other things. With Val Kilmer, Lucy Gutteridge, Omar Sharif, Peter Cushing. Dir. Jim Abrahams, David Zucker and Jerry Zucker. PG. **35, 38, 74, 531, 567, 878**

UNDER THE VOLCANO—(1hr. 52m., '84) A noble try, but a failure nonetheless. The subject of Malcolm Lowry's great 1947 novel might be called alcoholic consciousness—the amazing connections and dissociations, the terrors and wild exhilarations experienced by a man of intelligence and spirit who is far, far gone in drink. Consciousness is the province of fiction. But in the cinema one is always *outside,* and try as they might, director John Huston, screenwriter Guy Gallo, and star Albert Finney cannot take us inside the mind of Lowry's hero, Geoffrey Firmin, a retired British Consul in late-thirties Mexico. Finney's performance is technically a marvel; he captures the quirks of drunkenness with remarkable detail—the way, for instance, his own voice sounds eerie to him at the lower stages of inebriation. Huston surrounds him with a great deal of sinister Mexican atmosphere and the cluttered symbols of the book, yet most of the time we are watching a man get drunk, then drunker, then so drunk he achieves a kind of lucidity. We feel shut out by this spectacle, in much the same way that people who love an alcoholic must feel shut out. With an excellent supporting performance by Jacqueline Bisset as the Consul's estranged but still loving wife. R. **62**

Revivals

AVIATOR'S WIFE, THE—(1hr. 44m., '81) In French, Eng. subtitles. Eric Rohmer with the kind of material he does best—heterosexual flirtations, strategems, and defeats. The movie is intricately plotted, but the scenes move slowly. What Rohmer is good at is the way characters fall in and out of emotions, gather new perceptions and cast off old ones as they bicker, flirt, or rage against each other. With Philippe Marlaud, Marie Rivière, and Anne-Laure Meury, who may well be the most enchanting woman in all of Rohmer's films. **96**

BICYCLE THIEF, THE—(1hr. 30m., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Rome, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided and amateur cast are almost more real than life itself. With Lamberto Maggiorani, Lianella Carell and Enzo Staiola. **95**

CRUEL STORY OF YOUTH—(1hr. 36m., '60) In Japanese, Eng. subtitles. The second film by director Nagisa Oshima (known in the U.S. for his films *In the Realm of the Senses* and *Merry Christmas, Mr. Lawrence*), the story of a nihilistic young woman, her criminal boyfriend, and the perversion of traditional values in post-World War II Japan. With Yusuke Kawazu, Miyuki Kuwano. **2**

HEIRESS, THE—(1hr. 45m., '49) An absorbing, polished drama based on Henry James's *Washington Square,* about life in turn-of-the-century New York. Magnificently acted, with Olivia de Havilland, Montgomery Clift, Ralph Richardson and Miriam Hopkins. Dir. William Wyler. **10**

HIDDEN FORTRESS, THE—(2hrs. 19m., '58) In Japanese, Eng. subtitles. In an attempt to restore power to her defeated clan, a princess of 16th-century Japan and her warrior general trick two mercenary farmers into helping them smuggle imperial gold. With Toshiro Mifune, Misa Uehara. Dir. Akira Kurosawa. **2**

IN THE REALM OF THE SENSES—(1hr. 55m., '76) In Japanese, Eng. subtitles. Nagisa Oshima's art film about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the ridiculous. **96**

JUNGLE BOOK, THE—(1hr. 18m., '67) Walt Disney's animated feature, based on the Mowgli stories of Rudyard Kipling. With the voices of Phil Harris, Sebastian Cabot, Louis Prima, George Sanders. Dir. Wolfgang Reitherman. G. **14, 38, 44, 46, 78, 93, 100, 109, 208, 210, 213, 300, 406, 407, 413, 418, 422, 427, 511, 528, 533, 536, 571, 601, 613, 625, 649, 653, 656, 705, 732, 740, 752, 777, 793, 817, 819, 821, 825, 849, 857, 860, 864**

KISS ME KATE—(1hr. 49m., '53) From the great Cole Porter musical—a fast, funny, and completely entertaining musical comedy with top songs and wonderful dancing. With Howard Keel, Kathryn Grayson and Ann Miller. Dir. George Sidney. **89**

LADY EVE, THE—(1hr. 37m., '41) A lighthearted Barbara Stanwyck, playing a professional cardsharp, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. **10**

LEOPARD, THE—(3hrs. 5m., '63) Originally released in 1963, in a shortened and dubbed version, this marvelous film, directed by Luchino Visconti, has now been reissued with all its original glories intact. Burt Lancaster, playing a Sicilian prince of the 19th century, is still dubbed (into Italian), but Lancaster is magnificent—physically grand, surprisingly funny (even without his voice). Adapted from the great novel by Giuseppe de Lampedusa, *The Leopard* is about the turbulent 1860s in Italy, when the Bourbon monarchy was overthrown by Garibaldi's "Red Shirts." Lancaster's prince knows that his way of life is fading, and the movie is about the charged ambiguity of his situation—the compromises he makes to hold on to his priveleges. It's one of the most touching of elegiac films and one of the most complex. The dashing young Alain Delon plays the Duke's opportunistic nephew, who makes a marriage with the beautiful daughter (Claudia Cardinale) of a grasping bourgeois. The famous ballroom scene, in which Lancaster dances with Cardinale, and in effect says farewell to life, is almost unbearably moving. Very grand, very luxurious, yet never extravagant in style and decor. **13**

M—(1hr. 30m., '31) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. **10**

MY NIGHT AT MAUD'S—(1hr. 45m., '70) In French, Eng. subtitles. Eric Rohmer's first international success, a remarkably intelligent comedy about a Catholic intellectual (Jean-Louis Trintignant) who spends the night resisting the advances of a dark-haired beauty (Françoise Fabian). Miraculously, the movie is witty rather than priggish. With Marie-Christine Barrault. **96**

NEXT STOP, GREENWICH VILLAGE—(1hr. 52m., '76) Paul Mazursky here waxes nostalgic over his youth in the Village of the fifties. Larry (Lenny Baker) is a nice Jewish boy surrounded by Village characters and a fierce mother who descends on him with food and lamentations. He's got girl-friend problems and heavy career ambitions too. Funny, and consistently entertaining. With Ellen Greene and Shelley Winters. **95**

1900—(4hrs. 5m., '77) A visually magnificent, politically muddled chronicle of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of the aristocratic Berlinghiere family. Robert De Niro and Gérard Depardieu are fine, but Donald Sutherland, as a dedicated Fascist, is embarrassing. Dir. Bernardo Bertolucci. **47**

PALM BEACH STORY, THE—(1hr. 30m., '42) A great, big-hearted Preston Sturges satire of people driven crazy by love and money. Claudette Colbert is the exquisite heroine, Joel McCrea the befuddled hero, Rudy Vallee (in a warm-up for his role as the pompous pushover of *How to Succeed in Business Without Really Trying*) the dimwitted Croesus. **10**

PRIDE AND PREJUDICE—(1hr. 58m., '40) The best of M-G-M's adaptations of classic novels. Greer Garson is a little too matronly as Jane Austen's enchanting heroine, Elizabeth Bennet, but she's not the condescending bore she later became, and Laurence Olivier is witty and devastatingly attractive as the snobbish Darcy. It's worth the price of admission to hear Olivier say, as he refuses to dance at a ball, "I am in no humor tonight to give consequence to the middle classes at play." With Edna May Oliver. Dir. Robert Z. Leonard. **89**

REAR WINDOW—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop; and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. **57**

ROMAN HOLIDAY—(1hr. 58m., '53) Audrey Hepburn won an Oscar for her performance in this comedy about a runaway princess in Rome who has an affair with an American reporter (Gregory Peck). A barrel of fun, filmed on location in the eternal city. Dir. William Wyler. **47**

ROPE—(1hr. 20m., '48) Alfred Hitchcock's thriller about two young men who kill a college friend for sport, then hide the corpse in a trunk which they use as a table to serve dinner to unaware guests. With James Stewart, John Dall, Farley Granger. PG. **16**

SERGEANT YORK—(2hr. 14m., '41) Gary Cooper won an Oscar for his portrayal of "hillbilly" Alvin York who was a conscientious objector in World War I, then became an army hero. Beautifully played by Cooper, Margaret Wycherly, Walter Brennan, Joan Leslie. Some of the home-style dramatics may seem a bit out of date now, but the film's heart is in the right place. Dir. Howard Hawks. **39**

SEVEN SAMURAI, THE—(3hrs. 28m., '54) In Japanese, Eng. subtitles. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. **39**

SUNSET BOULEVARD—(1hr. 50m., '50) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim and Nancy Olson. Dir. Billy Wilder. **47**

SWING TIME—(1hr. 45m., '36) Fred Astaire and Ginger Rogers, in tip-top form. Best scene: Astaire's classic Bojangles production number. With Victor Moore and Eric Blore. Dir. George Stevens. **95**

TO CATCH A THIEF—(1hr. 37m., '55) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, super-jaded heiress, manages to project sex appeal as well as elegance. Hitchcock, no doubt, can take credit for that, as well as for the sexual comedy that takes the place of real female-male chemistry between Kelly and Grant. The plot has Grant, an ex-jewel thief, using his old tricks to trap an impostor; it's short on thrills, but helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. **47**

TOP HAT—(1hr. 40m., '35) A Fred Astaire musical as absolutely irresistible as any of them, with songs by Irving Berlin. With Ginger Rogers and Edward Everett Horton. Dir. Mark Sandrich. **95**

VERTIGO—(2hrs., '58) Obsessive, morose, heavy with "themes" and symbols, this elaborate and lugubrious thriller is Hitchcock's most consciously artful work. It's not as witty or as likable as *Strangers on a Train* or *Rear Window,* but some of it is truly impassioned—a rarity in Hitchcock. James Stewart is the ex-police detective suffering from the fear of heights, and Kim Novak is the classy woman he tails and falls in love with. The sensual Novak, inept but touching, also plays Judy, the coarse-talking shopgirl the hero tries to refashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism—the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. **57**

WOMEN IN LOVE—(2hrs. 12m., '70) Ken Russell's version of D.H. Lawrence's greatest novel is superheated and a little absurd, but it's a relatively sane piece of work compared with what he's done since. It will drive you back to Lawrence to find out what all the anger and craziness are about. With Alan Bates, Oliver Reed and Glenda Jackson. **13**

THEATER

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Broadway

Now Playing

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—Fine performance by George Hearn; Jamie Ross is stars with George Hearn in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DESIGN FOR LIVING—George C. Scott directs Jill Clayburgh, Raul Julia, and Frank Langella in a revival of the 1933 Noel Coward comedy about a *ménage à trois,* featuring Helena Carroll, Lisa Kirk, Ann Swift, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all tickets $30, exc. Sat. which are $33. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Ohrbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Howard Witt, Lane Smith, James Tolkan, Jack Wallace, and J.T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

GOTTA GETAWAY!—A musical starring Liliane Montevecchi, Tony Azito, Loretta Devine, Alyson Reed, illusionists and animal trainers Ron and Joy Holiday, and, of course, the Rockettes. Action takes place on an ocean liner sailing to exotic ports-of-call, and the production includes new songs, old favorites, an American jazz ballet, a Siberian tiger, a panther, a leopard, and a jaguar; director/choreographer is Larry Fuller. 2:30 & 8 daily, except Thursdays, thru 9/5; $17-$22. **Radio City Music Hall,** 1260 Sixth Avenue (246-4600).

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, $20-$30; Sat. at 2; $22.50-$32.50; Fri. & Sat. at 8, $25-$35. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—John Vickery and Caroline Lagerfelt costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, and Anthony Fusco. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Stockard Channing star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kimi Parks, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A.J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniele's choreography may be her best yet. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Barbara Montgomery, and Martine Allard, head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $25-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Sam Freed; Philip Astor does the matinees. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. Mon.-Sat. at 8, Wed. & Sat. at 2; thru 9/1. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A. . .MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary Murray, Randy Graff, Vanessa Bell, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

CARLA'S SONG—Adapted by Michelle Morris from her current best-seller, *If I Should Die Before I Wake,* play tells the story of a victim of incest; directed by John Glines. In the cast: Kym LeMon, David Kerin, David Hayward, and Jeanne Schlegel. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12.50. **Perry St. Theater,** 31 Perry St. (869-3981).

CAROUSEL—A revival of Rodgers and Hammerstein's musical presented by the NYU Summer Musical Theatre. Wed.-Fri. at 8; $6; 8/8-10. **University Theater,** 35 W. 4th St. (598-3067).

COME BACK, LITTLE SHEBA—A revival of the William Inge play, directed by Paul Weidner and starring Shirley Knight, Philip Bosco, and Mia Dillon, with Tom Klunis, Kevin Conroy, Michael Corbett, William Newman, Patricia O'Connell, and Steven Weber. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$25; thru 9/9. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

DANNY AND THE DEEP BLUE SEA—A two-character play, by John Patrick Shanley, about a relationship between two violent and lonely young people who meet in a Bronx bar; directed by Barnet Kellman; with June Stein and John Turturro. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $19-$24.50. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

THE EMPEROR JONES—A new look at O'Neill's classic play, with Cleavon Little in the role of Brutus Jones, a hunted and superstitious man; director/choreographer is Donald McKayle, and Haitian dance ritual sequences are by the Alvin Ailey Repertory Ensemble, with score by Coleridge Taylor-Perkinson. 7/25-29 at 9; $15. **Summerfare, Center for the Arts,** Purchase, N.Y. (call 914-253-5900 for travel information).

ENDGAME—This is the silver anniversary production of Samuel Beckett's study of human dependency. Alvin Epstein, who co-starred in the U.S. premiere of the classic 25 years ago, directs and co-stars with Peter Evans, Alice Drummond, and James Greene. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $20, $22. **Samuel Beckett Theater,** 410 W. 42nd (594-2826).

EVEN IN LAUGHTER—Lee and Marilyn Nestor's play concerns a family reunion focusing on the imminent death of its famous patriarch; directed by J. Barry Lewis. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $15-$22. **INTAR,** 420 W. 42nd (279-4200).

THE FANTASTICKS—A musical fable in its zillionth year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Aidan Quinn, Page Johnson, Stephen Mendillo, and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

HURLYBURLY—David Rabe's comedy about four *Hollywood men and their relationships with wives* and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Jerry Stiller, Christopher Walken, and Sigourney Weaver. The production's a wonder, the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $15-$30; thru 7/29. Then, play moves **On** Broadway to the Ethel Barrymore Theater, 243 W 47th (239-6200) where it plays its first performance August 7! Ron Silver will take over the Christopher Walken role. **Promenade Theater,** 76th & Bdway (580-1313).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez; with Lisa Banes, Barbara Barrie, Peg Murray, Steven Gilborn, Jerry Lanning, Tom Robbins, Cristine Rose, and Allen Rosenberg. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust". With Stephen Berger, Fay DeWitt, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Fri. at 8, Sun. at 7:30, Sat. at 7 & 10, Sun. at 3. **Ballroom,** 253 W. 28th (594-0326).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiances at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25; thru 9/9. **Roundabout/Stage Two,** 307 W. 26th (242-7800).

PRIVATE SCENES—Ed Kaski and Carla Spindt star in Joel Homer's play about a young man and woman; directed by Maggie Harrer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$22. **Theatre Four,** 424 W. 55th (246-8545).

LA TEMPESTA (THE TEMPEST)—Shakespeare's play performed by the Piccolo Teatro Di Milano, in Italian (with English synopsis provided). 7/25, 26, 27, 28 at 8; $15, $17. **Summerfare,** Center for the Arts, Purchase, N.Y. (call 914-253-5900 for travel information).

TRUE WEST—Erik Estrada and Peder Melhuse in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Mon.-Fri. at 8, Sat. at 7 & 10, Wed. at 2; $18-$22. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

Theater Companies

THE ACTING COMPANY—Revival of Thornton Wilder's *The Skin of Our Teeth,* 8/2, 4, 5. Then, 8/10, 11, *Pieces of Eight,* a work conceived by Alan Schneider who selected eight works from a group of contemporary playwrights and put them together to create a total evening of theatre. $6, $8. **Bklyn Center for the Performing Arts** at Brooklyn College (call 377-4720 for traveling instructions).

ARTISTS UNLIMITED—David Mauriello's *But Mostly Because It's Raining,* directed by Jordan Deitcher; Wed.-Sat. at 8, Sun. at 3. Roger Rochowiak's *Ernie and Arnie,* directed by Arnold Willens; Wed.-Sat. at 8, Sun. at 3. Tom Keegan & Davidson Lloyd's *Keegan and Lloyd, Again!,* directed by James Farnsworth; Fri. & Sat. at 11, Sun.-Tues. at 8. **Actor's Outlet,** 120 W. 28th (255-7293).

CIRCLE REP—A revival of Lanford Wilson's fascinating *Balm in Gilead,* presents a witty portrait of New York street life set in an all-night coffee shop; directed by John Malkovich. With Gary Sinise, Terry Kinney, Lynne Thigpen, Glenne Headly, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. Wilson is the rare breed of dramatist who sees *all* his characters from the inside, and here shows a true understanding of minutely diverse lives. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7:30, $22.50-$25; thru 9/2. **Theater,** 99 7th Ave. So. (924-7100).

JEWISH REPERTORY THEATRE—*Kuni Leml,* a new musical, in English, based on Goldfadn's classic Yiddish comedy, set in Odessa in 1880, pitting a domineering father against his enlightened daughter. Music is by Raphael Crystal, lyrics by Richard Engquist, directed by Ran Avni. Tues.-Thurs. at 8, Sat. at 8:30, Sun. at 3 & 7. $12-$15; thru Labor Day. **Theater,** 344 E. 14th St. (279-4200).

MANHATTAN THEATRE CLUB—Downstage: Holly Hunter, Mark Linn-Baker, and Patricia Richardson in Beth Henley's *The Miss Firecracker Contest,* story of a young woman with a shady past who now has loftier ambitions; directed by Stephen Tobolowsky. Mon.-Sat. at 8; Wed. & Sat. at 2:30; $20-$24. **MTC,** 321 E. 73rd (472-0600).

127TH ST. REP.—Errol John's *Moon on a Rainbow Shawl* takes place in Trinidad; 7/27, 28 & 8/3, 4, 31 & 9/1 at 8, 7/29, 8/5 at 3 & 7:30; 9/1 at 3. Peter Shaffer's *Equus;* 7/30, 8/13, 20, 21 at 8. $8. **Walden Theatre,** CPW at 88th St. (289-5900).

PRODUCTION COMPANY—Craig Lucas's *Blue Window,* a comedy bringing together seven persons before, during, and after a dinner party. With Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua; directed by Norman Rene. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15. **Theater Guinevere,** 15 W. 28th (686-1470).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Frederico Garcia Lorca's *Bodas de Sangre. Habana Sings!* Cuban music; in Spanish in repertory; $8-$10; thru September. Phone theater for dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REP—Dan Ross's *Murder Game,* Thurs., Fri. & Sat. at 8, Sun. at 3; Phyllis Craig's *Bargain for Murder,* Mon. & Tues. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

24TH STREET THEATER COMPANY—*The Good Doctor*—Neil Simon's adaptation of Chekhov. *7/26-28, 8/2-4 at 8; 7/29 & 8/5 at 2;* $6. Studio, 147 W. 24th (807-8464).

WEST SIDE REPERTORY—Oscar Wilde's *An Ideal Husband,* directed by Andres Castro. Fri.-Sun. at 8, Sun. also at 3; $7; thru 9/23. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ACROSS THE POND—George Joshua's play concerning segregation abroad in the armed forces. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 8/11. **18th St. Playhouse,** 145 W. 18th (243-8643).

CHILD'S PLAY—Revival of Robert Marasco's 1971 eerie drama set in a Catholic boys' school where the students have formed a strange fraternity; directed by Philip Giberson. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 7/29. **Apple Corps Theater,** 336 W. 20th (929-2955).

DEATHTRAP—A revival of Ira Levin's comedy-thriller. 7/25-28, at 8. 7/26-28, $5. **Queens College Theater,** L.I.E. and Kissena Blvd., Flushing, Queens (793-8080).

DOUBLE BILL—Katherine Anne Miles's *Slight Departure,* and Rob Neukirch's *If Dogs Could Talk;* both are romantic comedies and both feature Marc Duncan and Nikki Kollins. Wed.-Fri. at 8, Sat. at 7 & 10; $5; 8/2-18. **Vineyard,** 309 E. 26th (758-0694).

DOUBLE BILL—Murray Schisgal's *The Tiger,* about a misfit mailman, and Edward Albee's *The Zoo Story,* which tells the story of Jerry and his trip to the zoo. Thurs.-Sat. at 9, Sun. at 8; $6-$9; thru 7/29. **Second Stage,** 296 Rt. 109, East Farmingdale (516-293-0674).

DOUBLE BILL—Gerard Bossard's comic drama which explores media and violence. Matthew Carnahan's Diary From Avenue B, about a relationship on the Lower East Side. 7/24-8/4 at 8, 7/27 at 2; $6. **Neighborhood Group,** 420 W. 42nd, top floor (279-4200).

DOUBLE BILL—Frederick J. Stroppel's *A Loan at Last* and Getz's *Taking It Personally;* directed by Charles Pekunka. Wed.-Sat. at 8; Sun. at 3; $4; thru 7/29. Bouwerie Lane Theater, 330 Bowery (499-6430).

FOUR ONE-ACT PLAYS—Jim Gorman's *The Late Mrs. Whatshername* and *Twisted String,* Andrew Clarke's *Nobody's Hero* and Dan Foster's *Oh Nurse.* Thurs.-Sat. at 7:30; Sun. at 3. Free; thru 7/27. Cottage Theatre, West Drive & 81st, in Central Park.

HANNAH SENESH—The true story of an Israeli poet who became the first female paratrooper in WW II, written and directed by David Schecter, music by Steven Lutvak and Elizabeth Swados; Lori Wilner is the star of this one-woman show. Mon.-Wed. at 8, Sun. at 2 & 8; $8; thru 8/29. **The Writers Theater,** 133 Second Ave. (777-7005).

HOLDING PATTERNS—Jeffrey Sweet's revue of scenes and songs about sexual politics; directed by John Monteith. With Fran Brill, Colleen Dodson, Bob Higgins, and Lee Wilkof. Thru 7/25 at 8; $6. **Musical Theater Works,** 133 Second Ave. (246-5877).

THE HUNTING OF THE SNARK—Lewis Carroll's nonsense poem adapted and directed for the stage by Russell Hudson. Sat. at 3 & 8, Sun. at 3; $5; 7/28, 29, 8/4, 5. **The Open Eye,** 316 E. 88th (534-6909).

I DON'T WANT TO BE ZELDA ANYMORE—Marty Martin's one-woman play, starring Margie Bolding as the wife of F. Scott Fitzgerald; directed by Jason Buzas. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10-$15. **Actors Repertory,** 303 E. 44th (687-6430).

IMPACT—Written and directed by Juan Shamsul Alam, the play is an essay on society's modern-day depravity. 7/26-29 at 8; $5. **Teatro 4,** 175 E. 104th (733-2150).

KENNEDY'S CHILDREN—Revival of the Robert Patrick play, set in a bar on the lower East Side in 1974 where five people relive their experiences of the 60s. 7/30, 31, 8/6, 7 at 8; $4. **The Dive,** 257 W. 29th (721-7579).

LULU—Revival of Frank Wedekind's German classic telling a bizarre tale of the destructive power of the sexual impulse. Tues.-Sat. at 8, Sun. at 3; $8; 7/27-8/19 (no perf. 7/30). **Alvina Krause Theater,** 306 W. 38th (564-3293).

LOSING BATTLES—Marc Dulman's play about a defiant gay songwriter in mid-career. Tues.-Sat. at 8, Sun. at 3; $5; thru 8/5. **Noel Coward Theater,** 164 11th Ave. (206-1764).

LOVE WITH A TWIST—Musical revue conceived and directed by Kevin Bain with music by Jim Merillat. Thurs.-Sat. at 9; $6; thru 7/28. **Divine Theater,** 50 E. 7th (477-0666).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 11 a.m.; $10; 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

MEASURE FOR MEASURE—Shakespeare's dark comedy done in a Jacobean Inn-Yard style; directed by Walter Scholz. Wed.-Sat. at 8; $5; thru 8/4. **Outdoor Courtyard Theater,** 314 W. 54th (288-4007).

THE QUIET ROOM—*Or What Happens to Reality When a Schizoid Ballerina Gets Locked in a Room With a Duck.* Michelle Giannini's title refers to a special isolation room in mental hospitals, used for patients in a violent condition. Fri. & Sat. at 8 & 10, Sun. at 3 & 7:30; thru 8/12. **Gene Frankel Theater,** 36 W. 62nd (581-2775).

SACRAMENTS—Jo Ann Tedesco's play examines an Italian-American family whose central character is a Catholic priest; directed by Sherwood Arthur. Tues.-Sat. at 8, Sun. at 2; $8. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

SONGS OF THE OLE SOUTH—Fred Fondren's *Self-Defense;* Gilbert Moses's *Roots,* and Gloria Harper's *The Petrified Man;* directed by Beatrice Winde. Thurs.-Sun. at 8; $5, $7; thru 8/12. 239 Fifth St. (477-8639).

TRIPLE BILL—James McLure's *Laundry and Bourbon, Lone Star,* and *Private Wars,* all portaits of star-gazers and dream-chasers; directed by Jesse Y. Ramos and Randolf Pearson. Thurs.-Sat. at 8; $6; thru 8/11. **Studio B,** 165 W. 47th (787-3255).

TRUTH 'T' TELL—Vincent Sassone's play, set in a bar, about the inter-relationships of the regulars and the bartenders; directed by Arnold Willens. Wed.-Fri. at 8, Sat. at 7 & 10; 8/2-25. **Riverwest Theater,** 155 Bank St. (243-0259).

THE TWILIGHT TRADE—Jim Fox's comedy about the news media's involvement in a Central American revolution; directed by T. Newell Kring. 7/29-8/8 at 8; $6. **Musical Theatre Works,** 133 Second Ave. (246-5877).

WALTZ OF THE STORK BOOGIE—A revised version of Melvin Van Peebles's musical starring Harold Nicholas and the Brewery Puppets; directed by the author. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8. **New Federal Theater,** 466 Grand St. (598-0400).

WHO SHOT WHICH .38?—A spoof of 1940's detective films by Frank Shiras; directed by David Goldyn. Wed.-Sat. at 8; $8. Village Performers Theater, 98 Third Ave. (505-6601).

THE WINTER'S TALE—A Shakespearean classic produced by the Watery Star Theatre in a two-hour, intermissionless show, with a 25-actor company, staged outdoors. Thurs.-Sun. at 6:30; thru 8/5; FREE! **Rotunda,** facing the Hudson River at W. 79th St. Basin (204-1474).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PHIL ADAMS—Large-scale paintings with symbols, some taken from American Indian tribal imagery, thru 7/31. D'Este, 51 E. 63rd (752-8948).

JAMES GILLRAY—Forty hand-colored etchings by an English caricaturist (1757-1815), thru 8/31. McCarron, 1014 Madison (772-1181).

LESTER G. HORNBY—World War I scenes in drawings and etchings, thru Dec. Military Bookman, 29 E. 93rd (348-1280).

CHESTER KASNOWSKI/GARY WRIGHT—Works on paper/Fantasy maps. Thru 7/28. Urdang, 23 E. 74th (288-7004).

CONCETTA MASON—Reconstructed glass vessels, thru 7/28. Heller, 965 Madison (988-7116).

57th Street Area

LEONARD BASKIN—Thirty-five monotypes marking the publication of the catalogue raisonné of the artist's prints, thru 7/30. Kennedy, 40 W. 57th (541-9600).

DEBORAH CHAPIN/WEST FRASER—"Clear Air and Snug Harbors"—paintings and watercolors of boating and harbor scenes by both. Thru 8/10. Grand Central, 24 W. 57th (867-3344).

FRANCESCO CLEMENTE/BRYAN HUNT/DAVID SALLE—Paintings by Clemente and Salle, sculpture by Hunt. Thru 7/27. BlumHelman, 20 W. 57th (245-2888).

ROGER DENNIS—Paintings of Connecticut landscapes, thru 8/3. Shippee, 41 E. 57th (319-2044).

JOSEPH HEIL—Collages and drawings, 7/23-8/17. Kraushaar, 724 Fifth (307-5730).

CAROLE RICHARD KAUFMANN—Oil paintings inspired by a trip to China, 7/25-8/17. Deutsch, 20 W. 57th (765-4722).

PETER NADIN/CHRISTOPHER LUCAS—Site-specific serial drawings/Time-reflective drawings that evoke a psychological space. Thru 7/27. Tilton, 24 W. 57th (247-7480).

DIEGO RIVERA—More than 70 paintings from this artist's Cubist period, painted in Europe between 1913-1917; thru 7/28. IBM Gallery of Science and Art, Madison at 56th (407-6100).

GEORGE STAVE—Landscapes and cityscapes in oil on linen, thru 8/4. Siegel, 24 W. 57th (586-0605).

East Village

JULIE WACHTEL—Large-scale paintings with images taken from greeting cards, thru 7/29. Nature Morte, 204 E. 10th (420-9544).

SoHo and Tribeca

PAOLO BUGGIANI—Paintings, photographs, and a mural-in-progress by this Italian artist, thru 8/10. Sander, 51 Greene (219-2200).

YALE EPSTEIN/CYNTHIA HAWKINS/PABLO ROMERO—Abstract colorfields in pastel on paper/Shaped paintings on wood/Paintings that depict the artist's personal view of "the human condition." Thru 7/27. Szoke, 164 Mercer (219-3510).

SIMONE GAD—Assemblages, wall reliefs, and environments based on the pop culture of the fifties and early sixties, thru 8/17. Knowlton, 153 Mercer (431-8808).

RAPHAELA PIVETTA—"Linea Rossa III"—a linear wall sculpture made of industrial materials, thru 7/31. Windows on White, 55 White (265-7473).

Other

NORMAN BLUHM—Large-scale oil paintings with abstract forms that refer to landscape and the figure, thru 10/10. SUNY at Stony Brook, Stony Brook, N.Y. (516-246-3580).

JOSEPH DELANEY—Paintings from 1933-1983, including works from the W.P.A. period, thru 9/15. Sragow, 80 Fifth (929-2734).

ROBERT GWATHMEY—A forty-year survey of oil paintings and watercolors by a realist painter, 7/28-9/16. Guild Hall, 158 Main St., East Hampton (516-324-2155).

AL HIRSCHFELD—A thousand drawings, some dating back to the 1920's, thru 8/24. Feiden, 51 E. 10th (677-5330).

PATON MILLER—New paintings, thru 7/27. Tower, 3 S. Main St., Southampton (516-283-3951).

TERRY NIEDZIALEK—An installation of "Environ-Cemental Sculptures & Heads," thru 7/28. Fashion-Moda, 2803 Third Ave., Bronx (585-0135).

MARK SCHLESINGER/RICHARD HENNESSY—Abstract paintings/One painting, "The Siege of Breda," which alludes to Velasquez's "The Surrender of Breda," thru 9/16. St. Peter's Church, 619 Lexington (935-2200).

MERLE TEMKIN—"Backfire"—a mirror passage, thru 8/17. C.U.N.Y., Graduate Center Mall, 33 W. 42nd (790-4365).

GROUP SHOWS

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). Selections from the gallery's collection of American masters and contemporary artists, including Avery, Bayalis, Benton, Chicago, O'Keefe, others; thru 8/3.

CDS—13 E. 75th (772-9555). Works by Borges, Klement, Marsen, Sterne, Yunkers, others; thru 8/3.

CECIL—16 E. 72nd (517-3605). Inaugural exhibition of gallery artists, including Augenblick, Seaver, Seplowin, Sherk, Wiley; thru 7/31.

CHILDS—956 Madison (772-6606). Paintings of ships and coastal views by Bricher, Heade, Richards, others; thru 8/4.

COE KERR—49 E. 82nd (628-1340). "Bathers"—an invitational show exploring the theme of bathers in contemporary painting, with works by Judd, Messer, Nickson, Rifka, Wesselmann, others; thru 7/28.

FACADE—1044 Madison (744-4997). Works by gallery artists, thru 9/15.

FORUM—1018 Madison (772-7666). Figurative drawings by 20th-century American artists, including Dine, Gillespie, Hopper, Jacquette, Marsh, Soyer, others; thru 8/31.

FOURCADE—36 E. 75th (535-3980). Sculpture by Berlant, Chamberlain, de Kooning, Heizer, Smith, Westermann, others; thru 9/14.

FOXWORTH—33 E. 65th (772-3460). Works on paper by Bellmer, Leger, Masson, Matta, Picasso, others; thru 8/15.

GRAHAM—1014 Madison (535-5767). "Women: A Changing Picture"—paintings by Anshutz, Hunt, Sully, others; thru 8/31.

HOFFELD—1020 Madison (734-5505). 20th-century European and American painting, drawing, and sculpture, thru 8/3.

MARBELLA—28 E. 72nd (288-7809). Paintings by Hallowell, Inness, Marsh, others; thru 10/13.

MATHES—851 Madison (249-3600). "Fauna, Flora, Etc."—works by Ellis, Garbe, Mazur, Morton, Steir, Winters; thru 7/25.

PAYSON-WEISBERG—822 Madison (249-1666). Paintings and works on paper by Anthony, Banach, Buch, Dillon, de Juan, Margulis; thru 9/3.

ROLLY-MICHAUX—943 Madison (535-1460). Early aquatint etchings and lithographs by Miro; selected graphics by Marini, Moore, Picasso; sculpture by Berrocal and Wilson. Thru 9/30.

SOLOMON & CO.—959 Madison (737-8200). Major American and European paintings, drawings, sculpture; thru 7/31.

SPANIERMAN—50 E. 78th (879-7085). New York cityscapes from the late 19th and early 20th-century by Barile, Cornoyer, Lawson, Wiggins, others; thru 8/10.

TAGHINIA-MILANI—1080 Madison (570-6173). Works by gallery and invited artists, including Ahari, Barrette, di Monza, Makos, Torreano, others; thru 7/28.

URDANG—23 E. 74th (288-7004). Works on paper by Kasnowski, Wright; color photographs by Giladi; thru 7/28.

VANDERWOUDE TANANBAUM—24 E. 81st (879-8200). Works by Gilmour, Horwitt, Sisto, Tada, others; thru 7/31.

WEINTRAUB—992 Madison (879-1195). Paintings by Botero, Klee, Magritte, Picasso, Tamayo and others; sculpture by Archipenko, Arp, Calder, Miro and others; thru 9/30.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). Oil paintings and works on paper by gallery artists, including Bruder, Burko, Ernst, Gray, others; thru 9/15.

BROOKE ALEXANDER—20 W. 57th (757-3721). Paintings with "central images" by Ahearn, Bosman, Colescott, Diamond, Mock, others; thru 8/18.

DE NAGY—29 W. 57th (421-3780). Mon.-Fri. Works by gallery artists, thru 7/30.

FINDLAY—41 E. 57th (486-7660). Works by gallery artists, including Alsop, Doyle, Filmus, Sullivan, Walsh, others; thru 8/3.

FISCHBACH—29 W. 57th (759-2345). Works by gallery artists, thru 7/31.

FRENCH—41 W. 57th (308-6440). Works by Birmelin, Haney, Lang, Mitropoulos, others; thru 8/31.

FRUMKIN—50 W. 57th (757-6655). Works based on the artist's studio by Azaceta, Beal, Brown, Dugan, Wiley, others; thru 7/31.

GETLER/PALL/SAPER—50 W. 57th (581-2724). Works centered around the theme of the Pool, by Bartlett, Hockney, Hopkins, Katz, Segal, others; thru 8/31.

GRUENEBAUM—38 E. 57th (687-5760). Works by gallery artists, including Brooks, Cavallon, McNeil, Hartigan, others; thru 7/28.

HEESY—50 W. 57th (942-0521). Selected prints by Diebenkorn, Hockney, Lichtenstein, Motherwell, others; thru 8/31.

HEIDENBERG—50 W. 57th (586-3808). Works by Botero, Caro, Pissarro, Riess, Solomon; thru 8/31.

MARKEL—50 W. 57th (581-1909). An exhibition of gallery artists, thru 8/31.

OSCARSSON HOOD—41 W. 57th (750-8640). By appt. only from 7/27-9/8. A preview of artists who will show their work in the 1984-1985 season, including Couch, Luchs, Ossorio, Pesce, Sims, Willis, others; thru 9/8.

PHOENIX—30 W. 57th (245-5095). Works by gallery artists, thru 7/28.

PROTETCH—37 W. 57th (838-7436). Furnishings by architects—prototypes of new designs in editions by Diller, Holl, Smith-Miller, Tomb, Venturi; thru 7/31.

ROSENBERG—20 W. 57th (757-2700). A review of shows from 1983-1984, and a preview of shows to come, with works by Chernow, Crull, Katzen, Parks, others; thru 9/7.

SACHS—29 W. 57th (421-8686). Watercolors by gallery artists and "new talent;" thru 7/31.

ST. ETIENNE—24 W. 57th (245-6734). American folk paintings by Hicks, Kane, Moses, Phillips, Pippin, others; thru 9/14.

SEGAL—63 E. 57th (486-2297). "Indian Summer Show," with works by Native American artists, including Cannon, Houser, Namingha, Scholder, others; thru 9/5.

SIEGEL—24 W. 57th (586-0605). "Eight Imagist Painters" with works by Blais, Craven, Howard, Linhares, others; thru 8/4.

TATISTCHEFF—50 W. 57th (664-0907). A show of gallery artists, including Crozier, Denby, Geiger, Ingle, others; thru 7/31.

WASHBURN—42 E. 57th (753-0546). "American Abstract Paintings from the 1930's and 1940's," with works by Bolotowsky, Davis, Greene, Mason, others; thru 7/27.

ZABRISKIE—724 Fifth (307-7430). Works by six leading sculptors of the sixties, including Agostini, Bontecou, Hague, Nakian, Stankiewicz, Sugarman, thru 7/30.

East Village

AREA X—200 E. 10th (477-1177). "Too Hot for New York"—paintings and works on paper by Gerstein, Himmelfarb, Lehman; thru 8/17.

CHRISTMINSTER—336 E. 5th (475-8369) Wed.-Sun. 1-6. Works by Aljian, Chesley, Kardestuncer, Lawson, Moore, others; thru 8/5.

FUN—254 E. 10th (473-4606) Tues.-Sun. 12-6. Works by Brathwaite, Connelly, Friedman, Futura, others; thru 8/31.

GARET—204 E. 10th (475-8701). "Preview 1984-1985" with works by Auste, Garrett, Westfall, Yarber, others; thru 8/20.

PICTOGRAM—443 E. 9th (865-5476). Inaugural exhibition, with works by Chalfin, Crull, De; thru 8/5.

PIEZO ELECTRIC—437 E. 6th (505-6243). "Inside-Out"—sculpture by Davis, Loretto, Smith, Travanti; thru 7/29.

P.P.O.W.—216 E. 10th (477-4084). A changing group show of paintings, drawings, sculpture, and photography by Coe, Benney, Dillon, Grove, Marcus, others; thru 7/29.

SoHo and Tribeca

BONNIER—420 W. Broadway (334-8414). Works by Bolt, Brown, Christo, Cucchi, Dine, Gorchov, others; thru 7/31.

CONDESO/LAWLER—76 Greene (219-1283). Works by gallery artists, including Colville, Denenberg, Okumura, Parker, Scoville, others; thru 7/28.

CUTLER—164 Mercer (219-1577). New work by gallery artists, including Borysewicz, Brodie, McNamara, Rizzi, Tillers, Us, Winant; thru 8/3.

DRAWING CENTER—137 Greene (982-5266). "Reading Drawings: A Selection from the Victoria and Albert Museum"—121 drawings, including works by Durer, Gainsborough, Hockney, Tintoretto, others; thru 7/28.

EDITIONS SCHELLMAN & KLUSER—50 Greene (219-1821). Prints by Clemente, Kounellis, Paladino, Twombly; thru 9/30. Closed during August.

ELEMENTS—90 Hudson (226-5910). "Private Domains"—works in clay, glass, wood by nineteen artists; thru 7/31.

55 MERCER—(226-8513). "Artists Invite Artists," thru 8/11.

FREIDUS/ORDOVER—70 Greene (925-0113). Paintings, sculpture, photographs by Friedman, Goldberg, O'Halloran, Suguira, others; thru 8/17.

GLADSTONE—152 Wooster (505-8690). Contemporary surrealism in paintings by Cheverney, Humphrey, Scharf, others; thru 7/28.

HENOCH—80 Wooster (966-0303). Works by Evans, Ferguson, Feuerman, Lang, others; thru 8/31.

HERLIN—68 Thompson (431-8732). Works on paper by Anello, Anthony, Batten, Dalen, Fisher, Haber, others; thru 8/31.

HOFFMAN—429 W. Broadway (966-6676). Summer show of works by gallery artists, including Buchwald, Eddy, Ferrer, Nice, Sullivan, Tworkov, Wofford, others; thru 9/5.

KIND—136 Greene (925-1200). Works by Birmelin, Finster, Nutt, Ramberg, others; thru 9/1.

NOSEI—100 Prince (431-9253). Summer show with works by Alberola, Bowes, Hodicke, Mirri, Richer, Tirelli; thru 7/31.

RED STUDIO—301 Church (219-8239). "Outdoor Life"—functional work, from boat to birdbath, by Acconci, Dalby, Levine, Norvell, Rossi, Sharpe, Sherman, others; thru 8/4.

SEMAPHORE—462 W. Broadway (228-7990). A summer group show with works by Berkenblit, Cockrill/Hughes, Colescott, Hannah, Kostabi, Lady Pink, Nechvatal, others; thru 7/31.

SPERONE WESTWATER—142 Greene (431-3685). Works by Chia, Clemente, Cucchi, Le Brun, Long, Mariani, Merz, Paladino, Richter; thru 9/1.

STOLER—13 White (966-5090). Recent works by gallery artists, including Ford, Marsh, Palazzolo, Rosenberg, others; thru 7/28.

THORP—103 Prince (431-6880). Paintings and sculpture by Bower, Crane, DiDonna, Finnegan, Gornik, Kiff, True, others; thru 7/27.

VORPAL—465 W. Broadway (777-3939). Summer show, with works by Biondi, Kustura, Lubet, Niizuma; thru 9/1.

Other

AUSTRIAN INSTITUTE—11 E. 52nd (759-5165). A selection of works from the Institute's collection, including lithographs, collages, paintings, sculpture; thru 7/27.

CREATIVE TIME'S ART ON THE BEACH—Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). Eight groups, each including a visual artist, a performing artist and an architect, will create eight installations, thru 9/16.

FIRST WOMEN'S BANK—111 E. 57th (644-0670). "Portraits: Form and Concept," with works by Bell, Benton, Corboy, Sharpe, Wilke, others; thru 9/14.

GREENWALD—181 Mott (219-1642). Paintings, drawings, and sculpture by Burns, Fares, Kramer, Levine, Miller, others; thru 9/3.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (658-7400). "Situations"—works by Brown, Cicero, Dubasky, Friedberg, Sisto, others; thru 8/25.

NEW YORK EXPERIMENTAL GLASS WORKSHOP—142 Mulberry (966-1808). Works by artists and craftspeople who have been associated with the workshop, thru 8/4.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St., Brooklyn (965-0160). "The Caribbean Influence"—works by eight Caribbean artists, thru 7/28.

STORM KING ART CENTER—Mountainville, New York (914-534-3115). "20th-Century Sculpture: Selections from The Metropolitan Museum of Art" with works by Calder, Di Suvero, Moore, Smith, others; also a group of outdoor sculptures by Louise Nevelson; thru 10/31.

TALLER BORICUA—1 E. 104th (831-4333). Recent drawings by Alejandro, Alvarez, Cordero, Muniz, Vega, others; thru 8/17.

WAVE HILL—675 W. 252nd (549-2055). "Built Landscapes: Gardens of the Northeast"—gardens by Bye, Farrand, Kiley, Rose, Steele; thru 8/19.

Photography

ANSEL ADAMS—A memorial tribute to America's pre-eminent landscape photographer, with over sixty photographs, thru 9/1. Light, 724 Fifth (582-6552).

GEORGE L. AGUIRRE—Photographs of women artists and their work; thru 7/28. Ingber, 460 W. Broadway (674-0101).

BARBARA BLONDEAU—Figure studies, landscapes, and portraits in a panoramic format, thru 7/27. Miller, 38 E. 57th (319-1800).

CARIMOR—20 E. 76th (772-1701). Civil War photographs by Barnard, Brady, Gardner, O'Sullivan; thru 7/28.

80 PAPERS—80 Thompson (966-1491). Vintage gold-toned and hand-colored albumen photographs of Pompeii by Anderson & Sommer, circa 1890; thru 8/11.

PAUL B. GOODE—Dance photographs and portraits, thru 7/31. Harkness Center, 4 E. 75th (570-1500).

LEON HILL—Photographs depicting Chinese-American life in New York City, thru 8/31. Chatham Square Public Library, 33 E. Broadway (964-6598).

LEDEL—168 Mercer (966-7659). Photographs by Beth Shepherd and Carol Ruth Shepherd, thru 7/28.

JIM MOORE—Photographs of performers, such as Philippe Petit, Marcel Marceau, George Carl; thru 7/31. Modernage, 18 Vesey (619-0152).

NEIKRUG PHOTOGRAPHICA—224 E. 68th (288-7741). "Rated X"—erotic photographs by Brandt, Cadmus, Kertesz, Mapplethorpe, Rubinstein, others; thru 7/27.

PACE/MACGILL—11 E. 57th (759-7999). Group show of gallery artists, including Avedon, Callahan, Hellebrand, Shore, others/Photographs by Samaras from the past decade. Thru 8/31.

PFEIFER—825 Madison (737-2055). Painted photographs by Chang, Drisch, Myers, Roberts, Seding; thru 7/31.

PHOTOCOLLECT—740 West End (222-7381). Panoramic photographs by Janus and Prout; thru 8/4.

LUCAS SAMARAS/WALTER IOOSS JR.—Polaroid photographs, 1969-1983/Photographs of America's Olympic hopefuls. Thru 8/19. I.C.P., 1130 Fifth (860-1777).

IRWIN SILVER—"Nightwalks"—a black-and-white study of New York at night, thru 7/31. 4th Street Photo, 67 E. 4th (673-1021).

STALEY-WISE—177 Prince (777-1590). Vintage and modern photographs by Dahl-Wolfe, Horst, Newton, Ray, Turbeville, Walling, others; thru 9/15.

TODD WEBB—"Georgia O'Keefe: The Artist's Landscape"—40 black-and-white photographs showing a thirty-year span in this artist's life, thru 8/1. Rizzoli, 712 Fifth (397-3712).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Jewelry USA and Jewelry International: Contemporary Trends; thru 9/1.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Ancestors: Four Million Years of Humanity; thru 9/9... Peonies of Greece: Myth, Science and Art; thru 8/12.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Mon.-Thurs., Sat. 11-6, Sun. 12-5. The

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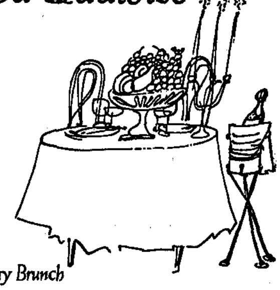

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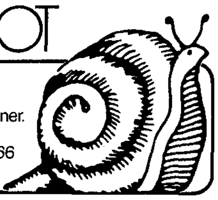

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ART

Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Contemporary Chinese Painting: An Exhibition from the People's Republic of China; thru 8/26... Faces of China: A Photographic Exhibition by Tom Zetterstrom; thru 8/26.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10:30-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Native American Painting; 8/1-10/14.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Homer, Sargent, and the American Watercolor Tradition; thru 9/3... Picasso's Curtain for the Ballet, *Parade,* thru 9/3... New Talent: paintings, sculpture, photographs and graphics by eight Brooklyn artists; thru 7/29... Collecting for the Future; thru Aug... Robert Kushner: two panoramic works; thru 8/26... Gowns by Grès; thru January... Curator's Choice III: Spanish Colonial Arts of the Andes; thru 10/9... Color in the Summer: color photographs by more than 20 artists; thru 9/30.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Visual Space in Music: Drawings by John De Cesare; thru 8/5... Manhattan Skyline: New York Skyscrapers Between the Wars; thru 9/23.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted... Clodion Terracottas in North American Collections; thru 9/30.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Painting in Paris, 1909-1925: A Selection from the Permanent Collection; thru 9/9... From Degas to Calder: Sculpture and Works on Paper from the Guggenheim Museum Collection; thru 9/9.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heroes... Grumman F-11 Tiger.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish holidays. $5, seniors and children $3.50. (Tickets available through Ticketron and Teletron only.) Israel in Antiquity... Coins Reveal... The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections; thru 8/26... Image and Reality: Jewish Life in Terezin; thru 8/26.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D... Yves Saint Laurent: 25 Years of Design; thru 9/2... Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... Recent Acquisitions; thru 9/2... African Ivories; thru 12/30... Rhode Island Needlework, 1730-1830, thru 9/23... Eugène Delacroix (1810-79): Lithographs and Etchings; thru 8/19... Antoine-Louis Barye: Drawings and Sculpture; thru 8/19. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5. (Closed Sun. during July & 8/1-31). $2 suggested donation... Twice Thirty Manuscripts for the Sixtieth Anniversary of the Morgan Library; thru 7/31... French Drawings, 1550-1825; thru 7/31.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Latin Times: Eight Latino Photographers, thru July.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Cross Currents: Faces, Figureheads and Scrimshaw Fancies; thru 9/2.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo... Dragons in the New World: Native Americans and the China Trade; thru 9/30... Drums and Bustles; thru 9/30.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Lucille Ball: First Lady of Comedy; thru 9/13... Metromedia and the Du Mont Legacy; thru 9/20.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr... New York off the Record: Photographs by Robert Sefcik; thru 9/3... Queens, Courtiers and Cavaliers; thru 9/3... The City Scene: 1820-1920; thru 10/14... The Circus Comes to Town: Posters on Parade; thru 9/9. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing... An International Survey of Recent Painting and Sculpture; thru 8/7... Three Americans: Photographs by Robert Adams, Jim Goldberg and Joel Sternfeld; thru Aug.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. The Shock of Modernism in America: The Eight and Artists of the Armory Show; thru 7/29.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. William Lescaze—The Rise of Modern Design in America; thru 9/2... Seasons at the *New Yorker:* Six Decades of Cover Art; thru 7/31.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: The Neustadt Collect of Tiffany Lamps... New York and The China Trade; thru 8/31... The Waldron Phoenix Belknap, Jr. Collection; thru 8/19... Five New York Families; thru 11/18... Visions of Liberty; thru 1/13... Watercolors from the Society's Permanent Collection; thru 10/28... Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/4... Firefighting on Parade: 1600-1865; thru 8/31... Ardent Spirits and Demon Rum: Temperance Movements in America; thru 9/30.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/1... Censorship: 500 Years of Conflict; thru 10/15... **Lincoln Center,** 111 Amsterdam Ave. (870-1600). The DeMille Dynasty: First Family of Hollywood, Theatre and Dance; thru 10/1... Terpsichore Revisited: 40th Anniversary of the Dance Collection; thru 9/22.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Common Heritage: Contemporary Iroquois Artists; thru 8/19...The Ablah Collection: Six Henry Moore Sculptures; thru 11/30... Laurie Anderson: Works from 1969-1983; thru 9/9... Matt Mullican: Recent Works; thru 9/2.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Faith Ringgold: Twenty Years of Painting, Sculpture and Performance 1963-1983; thru 9/4.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... The Sculpture of R.M. Fischer; thru 7/22... Fairfield Porter: Restrospective; thru 8/19... Abstract Painting and Sculpture in America 1927-1944; thru 9/9...Viola Frey; 7/25-9/30. **Downtown Branch,** Federal Hall, 26 Wall St. The Feminine Gaze: Women Depicted by Women 1900-1930; thru 8/17. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Art of Music: American Paintings and Musical Instruments 1770-1910; thru 9/19. **Fairfield County,** 1 Champion Plaza, Stamford. Tues.-Sat. 11-5. Fairfield Porter: Portraits; thru 8/22.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale September. **East,** 219 E. 67th St. (570-4141). Next sale 9/5.

DOYLE—175 E. 87th St. (427-2730). 7/25 at 10: Fine 18th and 19th-Century American and Continental Furniture, Decorations, and Paintings. On view from 7/21.

PHILLIPS—406 E. 79th St. (570-4830). 7/25 at 11: Furniture and Decorations. On view from 7/23.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). Next sale 7/31, 8/1 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 7/23.

MUSIC & DANCE

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, July 23

MOSTLY MOZART—Festival Orchestra, Christoph Eschenbach conductor and pianist; pianists Justus Frantz and Jeffrey Swann. Mendelssohn's Symphony in D; Mozart's Concerto in F for Three Pianos, K.242, and Concerto in E-Flat for Two Pianos, K.365; J.C. Bach's Symphony in g, Op.6, No. 6. Avery Fisher Hall at 8. $8, $12. Recital at 7: Frantz and Swann.

NIGHT RANGER/TONY CAREY—Rock music. Concerts on the Pier, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

NEW YORK CITY DIXIELAND JAZZ ENSEMBLE—*Orpheum Theater, 126 Second Ave.* (477-2477), at 8. $5.

TOM PIERSON'S BIG BAND—Jazz Center of New York, 380 Lafayette St. (924-5026), at 9. $5.

DAKOTA STATON/BROSS TOWNSEND TRIO—"Women in Jazz Downtown" Festival. Chase Manhattan Plaza, Nassau and Liberty Sts., at noon. Free.

PATRICIA ANN WURST, oboist/**GEORGE B. WILSON,** pianist. Music of Franck, Donizetti, Ravel, Krenek, Britten. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

NEW YORK CHAMBER ORCHESTRA—Classical music. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:30. Free.

INFUSION, chamber-music ensemble. A Gazebo Concert, at Washington Market Park, Greenwich and Chamber Sts., at 6:30. Free.

AGUAZUL—Brazilian trio. Trinity Church's courtyard, Broadway at Wall St., at 12:30. Free.

FIRE AND ICE/TOP CALIBER, with Dino Turrel. Jackie Robinson Park, 146th St. and Broadhurst Ave., at 8. Free.

WEST VILLAGE CHORALE SUMMER SING—Harry Saltzman conducts an open reading of Handel's *Messiah*. St. John's in the Village Church, Waverly Pl. and W. 11th St., at 7:30. $3.50.

ANDREW BOLOTOWSKY AND FRIENDS—The flutist, with cellist Carol Browning, violist Chris Shaughnessy, *guitarist Robert Shaughnessy*, flutist Paolo Zampini. Schubert, Haydn, Kummer, Telemann. At Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

BREUCKELEN BRASS QUINTET—Bach, Gershwin, *others. Owls Head Park, 68th St. and Colonial* Rd., Brooklyn, at 7:30. Free. Rain date, 7/24.

JULIUS GROSSMAN ORCHESTRA, with violinist Vera Tsu. Mozart, Beethoven, Tchaikovsky. Dreiser Community Center, 177 Dreiser Loop, Co-op City, Bronx, at 8. Free.

SAM JACOBS AND GROUP—Stevenson Commons, Bronx, at 7:30. Free.

WE'RE HAVIN' A PARTY—Southside Johnny and the Jukes. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $15.75.

Tuesday, July 24

NEW YORK PHILHARMONIC, James DePriest conductor. Barber's Essay No. 2; Haydn's Symphony No. 88; Tchaikovsky's Symphony No. 5. Central Park Great Lawn, mid-park between 81st and 85th Sts., at 8. Free. Fireworks, too.

MOSTLY MOZART—American String Quartet, with pianist Richard Goode and clarinetist Richard Stoltzman. Weber's Piano Quartet in B-Flat, Op.8; Beethoven's Quartet in C, Op.59, No. 3; Mozart's Clarinet Quintet in A, K. 581. Avery Fisher Hall at 8. $8, $12. *Pre-concert recital at 7: American String Quartet,* Goode and Stoltzman.

WASHINGTON SQUARE MUSIC FESTIVAL ORCHESTRA, Charles Darden conductor; soprano Barbara Martin, tenor Vahan Khanzadian, trumpeter Richard Henly. Joplin, Haydn, J. Strauss, Herbert, Lehar, Sieczynski. Washington Square Park, foot of Fifth Ave., south of 8th St., at 8. Rain space, Loeb Student Center, 566 La Guardia Pl. Free.

EVERLY BROTHERS REUNION—Concerts on the Pier, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

CARMEN LUNDY AND TRIO—"Women in Jazz Downtown" Festival. Chase Manhattan Plaza, Nassau and Liberty Sts., at noon. Free.

NATIONAL CHORALE, Martin Josman conductor. "Best of Broadway," selections from several musicals of past and present. Lincoln Center Damrosch Park at 8. Free.

FRANK PEROWSKY QUINTET—Jazz. Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

FROHMAN-MANNOZZI CULTURAL CONNECTION—Latin music. City Hall steps, between Park Row and Broadway, at noon. Free.

MUSIC LIVE!—A political-rock concert, followed by open jamming with audience musicians. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

MICHAEL HORTON, tenor/**DAVID JUNKEN,** pianist. Music of Handel, Wolf, Fauré, Strauss. Trinity Church, Broadway at Wall St., at 12:45. Free.

RIVERSIDE BRASS PLAYERS—Classical quintet. Trinity Church's courtyard, Broadway at Wall St., at 1:30. Free.

ROGER FISHER, organist. Music of Wesley, Walond, Bach, Peeters, Steel, Willan. At 7; preceded at 6:30 by a carillon recital by James R. Lawson. Riverside Church, the Drive at 122nd St. Free.

JOHN DEWEY HIGH SCHOOL JAZZ ENSEMBLE—With Brenda Bufalino, tap dancer, & Company. Bell Plaza, Sixth Ave. and 42nd St., at noon. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Gwen Gould conducts open readings of Bach's *Christ Lag in Todesbanden,* Handel's *Zadok the Priest,* Haydn's *Paukenmesse*. CAMI Hall, 165 W. 57th St., at 7:30. $4, includes refreshments and the use of a score.

BROOKLYN BACH FESTIVAL—Clifford Gilmore directs vocalists and instrumentalists in cantatas and concertos, including the Brandenburg No. 4. First Unitarian Church Chapel, Monroe Pl. and Pierrepont St., Brooklyn Heights, at 8. $7.

ILAN MAMBER, vocalist-guitarist/**RAY RIVERA BAND,** jazz. Bensonhurst Park, Cropsey Ave. at Bay Pkwy., Brooklyn, at 7. Free.

SMITH STREET SOCIETY/B. MCNICHOLS—Poe Park, Bronx, at 7:30. Free.

Wednesday, July 25

MOSTLY MOZART—See 7/23.

MAXINE SULLIVAN AND TRIO—"Women in Jazz Downtown" Festival. Chase Manhattan Plaza, Nassau and Liberty Sts., at noon. Free.

THREE DOG NIGHT/TURTLES/THE ASSOCIATION/GARY PUCKETT/SPANKY AND OUR GANG—*Concerts on the Pier, Twelfth Ave.* and 45th St. (249-8870), at 7:30. $10.

MAX MORATH—Ragtime rhythms. McGraw-Hill Park, west of Sixth Ave., 48th and 49th Sts., at 5. Free.

YOUNG AMBASSADORS BRASS BAND OF GREAT BRITAIN/GRAMERCY BRITISH BRASS OF NEW YORK—Castle Clinton, Battery Park, at 1. Free. Rain date, 7/26.

GOLDMAN MEMORIAL BAND—"An Historic Recreation"—a repeat of the program played by the Goldman Band on July 21, 1942. Music of Sowerby, Grainger, Gould, Williams, Cowell, Holst, Schuman, Sanjuan. Lincoln Center Damrosch Park, at 8. Free.

AUDREY MILLER, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

POPCORN: A MUSICAL SURPRISE—Jazz, blues and Dixie. Trinity Church's courtyard, Broadway at Wall St., at 12:30. Free.

PAULETTE ATTIE SINGS THE BEST OF BROADWAY—George Washington Bridge Port Authority, 178th St. and Broadway, at 4:30. Free.

STAN SPIRO AND THE TOWNSMEN ORCHESTRA—World Trade Center Plaza at 12:15. Free.

NEW YORK PHILHARMONIC—*See 7/24 for program* (no fireworks tonight). Crocheron Park, Queens, at 8. Free.

SEUFFERT BAND, George F. Seuffert conductor. Beach 19th St., Rockaways, Queens, at 8. Free.

NEW BROOKLYN FLUTE QUARTET—Classical music with Baker's Half Dozen Dance Theater. Pierrepont St. Playground, Brooklyn Heights Promenade, at 7. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/23. Tonight at Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free.

RAY RAPETTI AND GROUP—Bronx Park East and Waring Ave., at 7:30. Free.

SHELTON RAY—Entertainment music. Tompkins Park, Brooklyn, at 6. Free.

ORLANDO MARIN ORCHESTRA—Tiffany Plaza, Tiffany St. (between Fox St. and Southern Blvd.), Bronx, at 8. Free.

BOBBY PACE AND GROUP—Loreto Park, Bronx, at 7:30. Free.

ORCHESTRA BROADWAY—Cuban music by the Charanga band. Roberto Clemente State Park, Bronx, at 6. Free.

EVERLY BROTHERS REUNION—Jones Beach Theater, Wantagh, L.I. (516-222-1000), at 8. $12.50-$17.50.

LONG ISLAND MUMMERS STRING BAND, with dancers. Old Westbury Gardens, Westbury, L.I. (516-333-0048), at 7. $3. Picnicking is fine.

Thursday, July 26

MOSTLY MOZART—Barry Tuckwell, horn; Michala Petri, recorder; with violinist Arnold Steinhardt and assisting string ensemble. Mozart's Horn Quintet in E-Flat, K.407; Naudot's Concerto in G for descant recorder and strings; Heberle's Solo Sonata for descant recorder; Vivaldi's Concerto in D, Op. 10, No. 3, for sopranino recorder, strings, and continuo; Reicha's Sextet for String Quartet, Horn, and Double Bass. Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: Steinhardt and the ensemble.

JAY HOGGARD QUINTET—"Vibe-fusion." Jazz at Summerpier, South Street Seaport Museum Pier 16, East River and Fulton St. (669-9400), at 8. Free.

PENDYRUS CHOIR—The Welsh male chorus, Glynne Jones director, baritone David Gwesyn Smith, pianist Gavin Parry. Fifth Avenue Presbyterian Church, at 55th St., at 7:30. $5.

YOUNG AMBASSADORS BRASS BAND OF GREAT BRITAIN—Citadel Auditorium of the Salvation Army, 213 E. 52nd St. (758-0763), at 8. $4.

NATIONAL CHORALE, Martin Josman conductor. "Sondheim," selections from the composer's musicals. Carl Schurz Park, 84th St. and East End Ave. at 7:30. Rain space, P.S. 158, York at 78th. Free.

THE HARP BAND—"Women in Jazz Downtown" Festival. Chase Manhattan Plaza, Nassau and Liberty Sts., at noon. Free.

NATHANIEL ROSEN, cellist. St. Paul's Chapel. Broadway and Fulton St., at noon. Free.

GOLDMAN MEMORIAL BAND—Lincoln Center Damrosch Park at 8. Free.

HAL HOFFMAN—Stage band. City Hall steps, between Park Row and Broadway, at noon. Free.

NINTH STREET STOMPERS—*Dixieland.* "A Little Noon Music." St. Mark's Park, Second Ave. and 10th St., at 12. Free.

GLENN ZOTTOLA QUARTET—1411 Broadway Plaza, at 38th St., at 12:15. Free.

SAUD, with flutist Galen Robinson. Schomburg Library, 102 W. 136th St., at 8. Free.

BILL SAXTON SEXTET—Port Authority Bus Terminal, Eighth Ave. and 42nd St., at 4:30. Free.

MARI OKUBO—*Jazz-rock vocalist,* with horns, reeds, and rhythm. Trinity Church's courtyard, Broadway at Wall St., at 12:45. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Harold Rosenbaum conducts open readings of Mozart's *Coronation* Mass, Haydn's *Harmoniemesse*. CAMI Hall, 165 W. 57th St. at 7:30. $4, includes refreshments and use of a score.

VIC DAMONE, singer, with comedian Jerry Seinfeld. Midwood Field, E. 17th St., between Aves. K and L, Brooklyn, at 7:30. Free.

JAIME BOLIPATA, pianist/**NAOKO TANAKA,** violinist/**NOBUO OKADA,** violist/**JEFFREY SOLO,** cellist. Music of Mozart, Debussy, Brahms. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

SHELLY GORDON AND GROUP—Co-op City, Section I, Bronx, at 7:30. Free.

INFUSION, chamber music/**LYDIA DAVIS & FRIENDS,** country music. Owls Head Park, 68th St. near Colonial Rd., Brooklyn, at 7. Free.

CARAMOOR FESTIVAL—St. Luke's Chamber Ensemble, with Janet Bookspan as speaker. Nielsen's

Serenata in Vano; Walton's *Facade;* Mendelssohn's Octet in E-flat, Op. 20. Spanish Courtyard, Katonah, N.Y. (914-232-5035). at 4:15. $8.

Friday, July 27

MOSTLY MOZART—Festival Orchestra, Christopher Hogwood conductor. With Barry Tuckwell, horn; Michala Petri, recorders. Mozart's Symphony No. 26 in E-Flat, K.184, and Horn Concerto No. "O," K. 370/371; Telemann's Horn Concerto in D and Concerto in F for treble recorder; Vivaldi's Concerto in G for sopranino recorder; Haydn's Symphony No. 82 in C, "The Bear." Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: Petri and ensemble.

WEATHER REPORT/ANGELA BOFILL—Concerts on the Pier, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

HAMIET BLUIETT ORCHESTRA, 17-piece jazz ensemble, in "Paperworks." Public Theater, 425 Lafayette (598-7150), at 8. $10.

JAZZ BABIES—"Women in Jazz Downtown" Festival. Chase Manhattan Plaza, Nassau and Liberty Sts., at noon. Free.

ARMEN DONELIAN TRIO—Jazz. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9 and 10:30. $5.

DAVE VALENTIN, jazz flutist, with Bill O'Connell, Lincoln Goines, Roger Squitero, Tito Marrero. Jazz at Summerpier, South Street Seaport Museum Pier 16, Fulton St. and the East River (669-9400), at 8. Free.

BRONX ARTS ENSEMBLE—Music for winds by Handel, Lachner, Beethoven, Gershwin, others. Fireboat House Environmental Center, 90th St. Pier, East River, at 7:30. Free.

GOLDMAN MEMORIAL BAND—Lincoln Center Damrosch Park at 8. Free.

GREGG BENDIAN AND DAVID MOSS—A performance with sound and movement. Performance Space 122, 150 First Ave. (477-5288), at 9. $5.

ARTHUR GOLDSTEIN'S BRASS ENSEMBLE—World Trade Center Plaza at 12:15. Free.

KIMATI DINIZULU AND THE KOTOKO SOCIETY—Music of Africa. Trinity Church's courtyard, Broadway at Wall St., at 12:30. Free.

BROSS TOWNSEND TRIO, with David Jackson and Greg Bandy. Bryant Park, off Sixth Ave., 40th-42nd Sts., at noon. Free.

VISHNU WOOD/SAFARI EAST—Jazz. Upper Plaza, 55 Water St., at noon. Free.

KEN LAUFER AND FRIENDS—Classical piano and comedy. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

ELWOOD BUNN AND "DOWN YONDER"—Country music. Staten Island Gateway National Recreation Area, off Hyland Blvd., at 8. Free.

QUEENS PHILHARMONIA CHAMBER PLAYERS—Guitarist JoAnn Falletta, soprano Kay Bowling, clarinetist Robert Alemany. Mozart, Meyerbeer, Falla, Schubert. Kiley Hall, Queens College, L.I.E. and Kissena Blvd., Flushing (229-0863), at 8. $2.

NATIONAL CHORALE, Martin Josman conductor. "Best of Broadway," selections from musicals of yesterday and today. Snug Harbor Cultural Center, S.I., at 8. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/23 for program. Today at Kissena Park, Oak Ave. and 164th St., Flushing, Queens.

CARAMOOR FESTIVAL—Pianist Alicia de Larrocha. Mozart program. Venetian Theater, Katonah, N.Y. (914-232-5035), at 9. $10-$20.

SUMMERFARE '84— At 8:30: The Feld Ballet; $14, $17. At 11: "Stormin' Norman," cabaret; $7. Purchase, N.Y. (914-253-3900).

Saturday, July 28

MOSTLY MOZART—See 7/27.

NAUMBURG ORCHESTRA, Jens Nygaard conductor; pianist Ilana Vered, soprano Nan Nall. Mozart program: Overture to "The Abduction From the Seraglio"; Symphony No. 36, "Linz"; concert arias; Piano Concerto, K. 467. Lincoln Center Damrosch Park at 8 Free.

AL GREEN—Beacon Theater, 74th St. and Broadway (874-1717), at 7:30. $13.50-$18.50.

GROVER WASHINGTON JR./PIECES OF A DREAM—Concerts on the Pier, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

HAMIET BLUIETT—See 7/27.

JAMES JABBO WARE AND THE ME, WE AND THEM ORCHESTRA, Anniversary Concert and Bash. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9. $5.

GREGG BENDIAN AND DAVID MOSS—See 7/27.

GOLDMAN MEMORIAL BAND—Brooklyn's Seaside Park, at 8. Free.

SEUFFERT BAND, George F. Seuffert conductor. Crocheron Park, Bayside, Queens, at 8. Free.

NATIONAL CHORALE, Martin Josman conductor. "Best of Broadway," selections from past and present. Forest Park, Queens, at 7:30. Rain space, Msgr. Mulz Hall, Jamaica Ave. and 86th St. Free.

SHIHIB LEROY NELSON QUINTET—Jazz combo. Canarsie Pier, foot of Rockaway Pkwy. at Belt Pkwy. overpass, Brooklyn, at 12:30. Free.

CARAMOOR FESTIVAL ORCHESTRA, Julius Rudel conductor; pianist Andras Schiff. Ginastera's *Variaciones Concertantes,* Op. 23; Mozart's Piano Concerto No. 27; Beethoven's Symphony No. 1. Venetian Theater, Katonah, N.Y. (914-232-5035), at 8:30. $10-$20.

NEW YORK PHILHARMONIC—See 7/24 for program (no fireworks tonight). At Heckscher State Park, Suffolk County.

THREE DOG NIGHT/TURTLES/THE ASSOCIATION/GARY PUCKETT/SPANKY AND OUR GANG—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50-$17.50.

PRESERVATION HALL JAZZ BAND—Friends of the Arts Festival, Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $10, $12.50, tent; lawn, $6.

WATERLOO FESTIVAL ORCHESTRA, Gerard Schwarz conductor; cellist Nathaniel Rosen, violist Sol Greitzer, violinist Paul Shure. Strauss's *Don Quixote;* Ravel's *Daphnis and Chloe* (complete). Waterloo Village, Stanhope, N.J. (201-347-4700), at 8:30. $10.

SUMMERFARE '84—At 2:30: On the Lam Street performs on the Mall all afternoon; free. At 3: Feld Ballet; $10, $13. At 5: Westchester Brass Quintet; free. At 6: Michael Hammond conducts a Bach choral concert; $8. At 8:30: Feld Ballet; $14, $17. At 10:30: Galway Kinnell reads from his poems; free. At 11: see 7/27 (914-253-3900). Purchase, N.Y.

SUMMER OF MUSIC ON THE HUDSON—Festival Orchestra, Stephen Simon conductor. Overture to Rossini's *William Tell;* Respighi's *The Pines of Rome;* Berlioz's *Symphonie Fantastique.* Lyndhurst, at Tarrytown (914-631-7766), at 8:30. Tent seating, $8; lawn, $5. Lawn opens for picnicking at 6:30, with pre-concert entertainment at 7, by Pandean Players.

Sunday, July 29

GOLDMAN MEMORIAL BAND—Lincoln Center Damrosch Park at 8. Free.

PRESBYTERIAN COMMUNITY ORCHESTRA OF MONROE—Wind ensemble, with light-classical and pop music. Central Park Dairy, west of the Zoo at 65th St., at 1. Free.

BRUCE NESWICK, organist; music by Howells, Vierne, Hancock, Dupre; the Compline service, sung in Latin by choir members; and ringing of the tower bells. Trinity Church, Broadway at Wall St., at 8:45 p.m. Offering.

MUSIQUE DE CHAMBRE—Early music played on period instruments. Citicorp Atrium, Lexington Ave. at 53rd St., at 12. Free.

ST. PETER'S CHURCH—Jazz Vespers, with Keisha St. Joan and Trio, at 5; offering. At 7: Kenny Garrett Quintet; donation. Lexington Ave. at 53rd St. (935-2200).

NEW YORK CHAMBER ORCHESTRA—String-and-wind ensemble. Bach, Russo, Mozart. Glyndor Terrace at Wave Hill, 252nd St. and Independence Ave., Bronx (549-3200), at 5:30. $5.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Bandshell, Queens, at 3. Free.

JOSEPH JARMAN, composer-reed player. "Sunday Oasis," Port Royal, 837 Union St., Park Slope, Brooklyn (638-4436), at 3. $6.

BRONX ARTS ENSEMBLE/EDITH GORDON AINSBERG, soprano. Songs by Copland, Bliss; music for winds by Beethoven, Lachner, John Freeman. At 2: Van Cortlandt Mansion, Broadway at 246th St., Bronx; at 4: Keating Hall, Fordham University, Bronx Rose Hill Campus at Southern Blvd. (549-1899). Free.

LA MUSIQUE DU ROSSIGNOL—Paula Bing, musical director. Works by Bizet, Mozart, Joplin, Gershwin, others. Brooklyn Botanic Garden, 1000 Washington Ave., at 3. Free.

JAIME BOLIPATA, others. See 7/26. Today at 4.

STATEN ISLAND CHAMBER MUSIC PLAYERS—A woodwind quintet. High Rock Park Council Ring, 200 Nevada Ave., Egbertville, S.I., at 2. Free.

OPERA RENAISSANCE GUILD—John Paul Jones Park, Fourth Ave. and 101st St., Brooklyn, at 7:30. Free.

MEGACIST—Roberto Clemente State Park, Bronx, at 2. Free.

NATIONAL CHORALE, Martin Josman conductor. "Best of Broadway," selections from past and present shows. Burke Rehabilitation Center, 785 Mamaroneck Ave., White Plains, N.Y., at 6. Free.

WATERLOO FESTIVAL—A sampler "extravaganza," with chamber-music groups performing about the grounds. Waterloo Village, Stankope, N.J. (201-347-4700), from 3. $5; seniors, $4; children 6-12, $2.50

NEW YORK PHILHARMONIC—See 7/24 (no fireworks tonight). At Eisenhower Park, Nassau County.

CARAMOOR FESTIVAL—St. Luke's Chamber Ensemble, Michael Feldman conductor. Bach program, including the Brandenburg Concerti Nos. 5 and 3. Spanish Courtyard, Katonah, N.Y. (914-232-5035), at 5:30. $15.

SUMMERFARE '84—At 2: see 7/28, 2:30. At 3: Feld Ballet in a family performance; $7. At 4:30: storytelling; free. At 6: Street Breaking Dancers; free; see also 7/28. At 8: Feld Ballet; $14, $17 (914-253-3900). Purchase, N.Y.

RUTH LAREDO, pianist. Chopin, Rachmaninoff, Barber, others. C.W. Post Campus, L.I.U., Northern Blvd., Greenvale, L.I. (516-626-3100), at 8. $14, $16.50. Early picnicking on the lawn.

Opera

New York City Opera
At the New York State Theater

TO NOVEMBER 18—$5.50-$35. Note: foreign-language operas have English subtitles. Wed., 7/25, at 8: Verdi's *La Traviata,* Weise conducting; with Christos, Grayson, McFarland. No performance 7/26. 7/27 at 8: Mascagni's *Cavalleria Rusticana,* Weise conducting; with R. Freni, Rose, Castle, Calleo, Dansby. Leoncavallo's *Pagliacci,* Weise conducting; with Lamy, Theyard, Burchinal, McFarland. 7/28 at 2: Puccini's *La Bohème,* Pallo conducting; with Haddon, Fernandez, Leech, Reeve, Dworchak, Jamerson. 7/28 at 8: Mozart's *The Magic Flute* (in English), Bergeson conducting; with Hynes, Christman, MacNeil, Parker, Gill. 7/29 at 1: Rossini's *The Barber of Seville,* Keene conducting; with Forst, Shaulis, Burchinal, Reed, McKee, Dansby. 7/29 at 7: Puccini's *Turandot,* Keene conducting; with Kelm, Spacagna, West, Dworchak.

Other

LE VILLI/GIANNI SCHICCHI, by Puccini. Staged performances (the latter in English), by New York Grand Opera, Vincent La Selva conducting. Central Park Naumburg Bandshell, 72nd St., mid-park. 7/26 at 8. Free.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 8/5, Lehar's *The Merry Widow.* 8/8-26, Friml's *Rose Marie.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

DIE FLEDERMAUS, by Johann Strauss. New York Opera Cooperative, performance in English. Lincoln Center Damrosch Park, 7/24 at 2. Free.

DONA FRANCISQUITA, a zarzuela by Vives and de Vega. In Spanish; Repertorio Espanol, 138 E. 27th St. (889-2850), 7/29 at 7. $12.

Dance

ART ON THE BEACH—Creative Time performances, with installations. 7/25 at 6:30, Jane Comfort and Dancers, in *Urban Renewal,* with work by visual artist Emily Jennings and architect Alan Wexler. 7/29, 8/1, at 6:30, Lisa Kraus and Dancers, in *For Distant Viewing,* with work by visual artist Mikyung Kim and architect Michel Kagan. Battery Park City Landfill, Gate No. 18, Chambers and West Sts. $5.

CELEBRATE BROOKLYN—A weekend of dance. 7/27 at 8, the Eglevsky Ballet. 7/28 at 8, the Multigravitational Aerodance Group and the Eleo Pomare Dance Company. 7/29 at 8, a Caribbean Dance Festival, with the Jean-Léon Destiné Afro-Haitian Dance Company, M.F.O.A. Stilt Walkers, the Calabash Dance Company, and host Lavinia Williams. Prospect Park Bandshell, 9th St. and P.P.W., Brooklyn. Free. All rain dates, 7/30 at 8.

BRENDA BUFALINO & CO.—Tap-dancer and her group. Also the John Dewey High School Jazz Ensemble. Bell Plaza, Sixth and 42nd, 7/24 at noon. Free.

DAVID WOODBERRY RUNNING & ROLLING—World Trade Center Plaza, 7/23 at 12:15. Also at Bryant Park, Sixth Ave. and 40th-42nd Sts., 7/24 at 12:30. Free.

MICHIYO & DANCERS—Upper Plaza, 55 Water St., 7/25 at noon. Free.

POOH KAYE/SALLY SILVERS, in a movement-sound evening with Gregg Bendian and David Moss. P.S. 122, 150 First Ave. at 9th St. (477-5288). 7/27, 28 at 9. $5.

HUNTINGTON SUMMER ARTS FESTIVAL—"La Innovare" Dance Company, "Message in our Music," a fusion of many dance forms; 7/25 at 1:30. The Eglevsky Ballet, "Dances for a Summer Night"; 7/29 at 8:30. Heckscher Park, Huntington, L.I. (516-271-8423). Free.

OTHER EVENTS

Happenings

THE JOHN CURRY SKATING COMPANY—This is a new company, and a first for the Metropolitan Opera House, where the ice show will be for eight performances, 7/24-29. Curry directs and also appears, along with special guest Dorothy Hamill and the company of 16, including JoJo Starbuck, David Santee, and Patricia Dodd. Two programs feature choreography by Feld, Lubovitch, Tharp, Dean, Martins, Bonnefous, and others. Program A: 7/24 at 7:30; 7/25, 27 at 8; 7/29 at 3. Program B: 7/26, 29 at 8; 7/28 at 2 and 8. $10-$30 (362-6000).

FAIRS, FESTIVALS, AND OTHER GALAS—Down in one of the Italian enclaves in the Village, you'll find Festa Italiana, thru 7/29, on Carmine St. between Sixth and Seventh Aves. The usual foods, music, street games, from 6 weekdays, from noon weekends, and on till 11 p.m.—these crowded events are most fun after dark... A six-day fair, 7/23-28, benefits the Community Outreach Ministries of the Metropolitan Community United Methodist Church, and it's held on E. 126th St., between Park and Madison Aves., 6-10 weekdays, Sat. 8 a.m.-11 p.m. Live music, neighborhood choirs, games, kiddie rides, food, the Dancemobile and the Jazzmobile, arts and crafts, and so on... The Village "border" block on 14th St. between Seventh and Eighth Aves. known as "Little Spain" celebrates its Fiesta de Santiago Apostol 7/26-29 (it's a *busy* fair week). Hours are 6-11 Thurs. and Fri., noon-11 Sat. and Sun. Flamenco shows nightly at 9, mariachis, an outdoor mass at noon Sun., other music and dance, games, and food vendors galore—it's a specialty here... The lively and justly popular Thunderbird American Indian Dancers put on their Midsummer Pow-wow, abetted by the Queens County Farm Museum, where it all happens—7/28, 29: 2-5 and 7-10 Sat., 1-4 Sun., at 73-50 Little Neck Pkwy., Floral Park (347-6727). Tribal members will compete in dance contests and there'll be dance demonstrations, arts and crafts on display and to buy; also such special food favorites as Indian fry bread, Navajo tacos, corn soup, and much more. $3.50; children 6-12, $2.50... Farther out on the Island, note the annual Summer Storytelling Festival, 7/27 at 7:30, in Heckscher Park, Huntington, and 7/28 at 7:30, at Sayville Jr. High School. Concerts, an "ole-time medicine show," a nature talk, a master class in the art of telling a tale, and more, wtih signing for the hearing-impaired. $2.50, $2 for seniors and children. Also, a free matinee Sat. at 1:30 at Heckscher Park of the medicine show, with Doc McConnell... Hot Dog Beach, on E. Quogue's Dune Rd., will be as much fun as its name on 7/28 for the Lucky Lights Surf & Sand Festival, at 10 a.m. Rain date's 7/29. The Eastern Regionals in the Boardsailing U.S.A. competition are the centerpiece, but watchers can join in on a volleyball tournament, free boardsailing lessons, a tug-of-war, and more beach games.

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

END-OF-THE-MONTH CALENDAR NOTES—In connection with its "Precious Legacy" exhibition, the Jewish Museum presents a discussion among children of Czech Holocaust survivors, 7/26 at 8. $8, at the Museum, Fifth Ave. and 92nd St. (860-1888)... To help save Columbia's McMillin Theater, a benefit on 7/29 at 8 features members of the Actors Corner Company and vocalist Judy Barnett, with pianist Mark Stern; at the McMillin, Broadway and 116th St.; $10 (864-0531)... The-18th century house that doubles as the Abigail Adams Smith Museum will be open one more evening, 7/25, 5:30-8, for you to vist the furnished rooms and the garden by candlelight. 421 E. 61st St. (838-5489); $2, seniors $1... Two artist-craftsmen talk about and show their work: jeweler Debra Rapoport, at American Craft Museum II, International Paper Plaza, 77 W. 45th St., 7/25, noon-3; free; glass artist Jiri Harcuba of Czechoslovakia, at the New School, room 404, 66 W. 12th St., 7/27 at 7; free.

Tours

WASHINGTON HEIGHTS, A Historywalk with Joyce Gold (242-5762). 7/29 at 11:15 a.m., meet at NW corner of Broadway and 58th St. $7.

STATUES AND GATES—Bicycle tour of 20 of Central Park's original gates. 7/29 at 11 a.m., meet at *C.P.W. and 59th St. (Maine Monument). Free.*

NEW YORK WALK-ABOUT—(582-8083). 7/28 at 2, "The Past Preserved," Fulton St. to South Street Seaport. Meet at St. Paul's Chapel, Broadway and Fulton St. $5... 7/29 at 2, meet on the west side of Broadway between Fulton and Vesey Sts. for "Old New York/Civic Center" tour. $5.

MUNICIPAL ART SOCIETY—(935-3960). 7/28, 7/29 at 2, meet at Cooper Union, Fourth Ave. and 8th St. for walk through the East Village and Washington Square (New York's first suburb). $8... 7/26 at 6, meet at C.P.W. and 73rd St. for Upper West Side trek. $8.

URBAN PARK RANGERS—Tours and workshops; free, unless noted. **Bronx:** 7/23 at 6, meet at Environmental Center across from section one of Orchard Beach for sunset over Pelham Bay (548-7880). 7/25 at 12:15, meet at Third Ave. and E. Tremont Ave., to learn the history of Borough Hall Park (548-7880). 7/28 at 1 (589-0096), meet at the Crotona Boathouse for a talk on native American plant lore and legend (589-0096). 7/29 at 6:30 a.m., meet at Van Cortlandt Park Visitors' Center, 242nd and Broadway, to learn how the Indians tracked and hunted at sunrise (548-7880). 7/29 at 1, meet at Environmental Center across from section one of Orchard Beach to examine Indian food of Pelham Bay (548-7880)... **Brooklyn** (856-4210): 7/28 at 10, meet at north end of the Long Meadow in Prospect Park for face painting, plant lore and Indian games. At 1, an Indian-lore tour. 7/28 at 1, meet at the sea lion pool for a tour through the zoo. 7/29 at 1, a horseback tour through Prospect Park. Call 856-4210 for reservations. $15... **Manhattan** (397-3091): 7/28 at 5 a.m., meet at flagpole on the corner of Isham and Seamen Avenues for animal tracking and nature observation. 7/28 at 2, meet on the Roosevelt Island side of the tramway to learn about the island's old buildings. 7/29 is Native American Day at Inwood Hill Park; meet at the flagpole at the Isham and Seamen Aves. entrance for tours: noon to 4 p.m., on the hour; explore Indian caves; at 2, identify medicinal plants; and at 4, walk down old Indian trails... **Queens** (699-4204): 7/27 at 7:30, meet at Cloverdale Blvd. and 46th Ave. to take a walk around Oakland Lake in Alley Pond Park. 7/29 at 2, meet at the Kissena Park boathouse off 164th St. and Oak Ave. to learn where the Indians used to live... **Staten Island** (442-1304): 7/28 at 10 a.m., 8-12 year olds meet at Hero Park, corner of Victory Blvd. and Lewis Ave. for a Leni Lenape scavenger hunt. 7/28 at 1, meet at Hero Park, corner of Victory Blvd. and Lewis Ave. to make Indian baskets, if you're a 9-year-old or older. Reserve ahead (442-1304) and bring your own pruning shears. 7/29 at 10 a.m., meet at Von Briesen Park in the parking lot at Bay St. and School Rd. for a walk through old Leni Lenape Indian territory. Then at 1, stay and make baskets (if you're 9 years old and up). Bring your own pruning shears if possible.

FIFTH AVENUE, with Adventure on a Shoestring (265-2663). 7/29 at noon, meet NW corner of Fifth Ave. and 50th St. $5.

PROSPECT PARK ENVIRONMENTAL CENTER—(788-8500). 7/28 at 12:30, meet at main entrance, Fifth Ave. and 25th St., Brooklyn, for a walk through historic Green-Wood Cemetery.

SOUTH STREET SEAPORT MUSEUM—A variety of tours of the ships and the museum enclave. Phone 669-9400 for complete information and prices. Some tours included in admission to museum buildings. Examples: "Weathered Witnesses," the unfinished seaport; daily at 1 and 3. A tour of museums, daily noon-4.

BRYANT PARK—Weekly "Once Around the Park" tour, Thurs. 12:30-1:30. Behind the Library, off Sixth Ave. and 42nd St. Free.

NBC STUDIOS—A 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50th Sts.). $4.25.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat... Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 7/28, Orchard Beach, Queens. $12; phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). Woodland walks, Wed. at 1 p.m., Sat. at 11 a.m. $1... Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission; $2... Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free... Old Westbury Gardens, L.I. (516-333-0048); 7/26 at 7:30, sculpture in the gardens.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 7/28, Forest Park, Queens. 7/29, Riverside Park. Noon-4; $15; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above. Meantime: 7/28 at 11 a.m., meet at Fifth Ave. and 75th St. for folk dancing, lunch, and walking in Central Park (204-1112, mornings).

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 7/21, New Jersey farm country. 7/28, Morris County, N.J. 7/29, Hudson River. $15 without transportation, $23 with. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 7/28 at 1, meet NE corner of First Ave. and 49th St., for a walk through Beekman Pl. and Sutton Pl. $1 (876-6688). 7/29 at 11 a.m., meet on east side of Broadway at 137th St. for Lower Washington Heights tour. $1 (431-5489).

Sports

BASEBALL—Mets: Shea Stadium, Flushing (507-8499). $3-$8. 7/23, 24 at 7:35, 7/25 at 1:35, vs. St. Louis. 7/27 at 8:05; 7/28 at 1:35; 7/29 at 1:05, vs. Chicago... **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. Next home games: 7/30, 31, 8/1 at 8, vs. Milwaukee.

COSMOS—At Meadowlands Arena, E. Rutherford, N.J. (ticket information: 265-8600). For regular games: $7; children, seniors, $4. 7/25 at 9, vs. San Diego. 7/29 at 7, vs. Golden Bay.

BOXING—All-star pro fights. Madison Square Garden (564-4400). 7/26 at 7:30. $10, $15.

TENNIS—North American Open, including the Hall of Fame Classic, the Volvo Grand Prix, and Ladies' Invitation. 7/28-8/5, at Newark Academy, Livingston, N.J. (696-4884 or 201-740-1715). Weekdays, two sessions, noon and 7; weekends, beginning at 1. $7-$25.

POLO—Shearson Lehman Old Westbury Gardens Invitational Cup. 7/28 at 2:30, Meadow Brook Polo Club,Bethpage State Park. $5 general admission.

Children

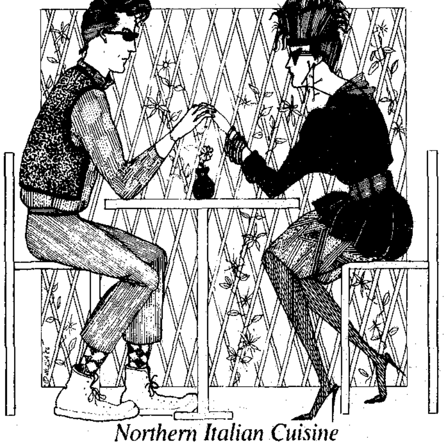
JACK AND THE BEANSTALK—Off Center Theatre, 436 W. 18th St. (929-8299). 7/24, 25, 26, 31, 8/1, 2, 7, 8, 9, 14, 15, 16 at 10:30 a.m. $3.

NEW YORK STATE PARKS—Free programs in borough parks. Phone 977-8240 for details, and see next issue.

JACK AND THE BEANSTALK—Penny Bridge Players, at Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn Heights (596-2677). 7/24-26, 31-8/2 at 10:30 and 1:30; 7/27, 8/3 at 10:30 only; 7/30 at 1:30 only. $3.50.

NATURE'S CAMOUFLAGE—"Creative Crafts for Kids," at Staten Island Institute of Arts and Sciences, 75 Stuyvesant Pl., S.I. (727-1135). 7/28 at 10 a.m. $1.50 for materials.

PLEXUS MIME THEATER—Acrobats, masks, *clowns, more. Caramoor at Katonah, N.Y.*



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OTHER EVENTS

(914-232-5035). 7/26, 28 at 10 and 11:30 a.m. $2.50; adults, $4.50.

CENTRAL PARK—Storytelling, at the Hans Christian Andersen statue, the Model Boat Pond at 74th St. Sat. at 11 a.m. thru Sept. . . "Beauty and the Beast," a version with hand puppets, at Heckscher Playground, 62nd St. (enter at 59th St. and Seventh Ave.). Mon.-Fri. 10:30 a.m. and noon. Reservations required (397-3089). See also Belvedere Castle below.

ORIENT EXPRESS—Puppet show, traditional music and folkloric objects, with an exotic accent. Brooklyn Museum, 200 Eastern Pkwy. (638-5000). Wed., Thurs., Fri. at 11 and 1, thru 8/17. $1.50; accompanying adults, free; museum admission.

HANABELLE AND THE CLOWN CLUB—Mt. Prospect Park, Eastern Parkway hillside, between the Brooklyn Museum and the Public Library. 7/25 at 1. Free.

QUEENS COUNTY FARM MUSEUM, 73-50 Little Neck Pkwy., Floral Park (468-4355). Drop-in Center, Wed. thru 8/15, 10-2. Crafts, nature and science, also entertainment and games, with two events each day, and a brown-bag lunch hour in between. Preregister; $3 a day.

F.A.O. SCHWARZ, 745 Fifth Ave. Each Thurs., 2:30-3:30, second-floor book department, a storyteller; Fri., 11-3, first-floor doll department, Mitch Cohen's turtle races; Sat., 11-1, second-floor space-shuttle area, weekly entertainers, from clowns to gymnasts; all free. . . Also the Muppets at Home environment, boutique, and TV shows.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 7/28 at 1, "Lakeside Plants and Animals," with the Royal Gardener. Free, but reservations required.

BRONX ZOO CHILDREN'S ZOO—A zoo-within-the-Zoo, with a live-animal area, goats and sheep to watch and pet, and a play environment for imitating animals' lifestyles. Daily 1C-5, with last ticket sold at 4. 75 cents, adults $1, plus Zoo admission (Zoo free Tues.-Thurs.).

SPECIAL EXHIBITS—"The Muppets Take Manhattan"; a behind-the-scenes look at the new movie, with props, costumes, etc. The Dairy, Central Park west of the Zoo, 65th St., Tues.-Sun. 10-4:30, thru 9/3. . . Museum of the City of New York, Fifth Ave. and 103rd St.: Toy Gallery, with 12 historic dollhouses, toy horses, dolls' beds, old books, china dolls.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

CHILDREN'S "NIGHTCLUB"—Youngstars, featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

PINOCCHIO—Westbury Music Fair's Summer Children's Musical Theatre, Brush Hollow Rd., Westbury, L.I. (516-333-0533). 7/26 at 10 a.m. and 1. $3.50.

MAGIC THEATRE—Songs and sketches, by Arena Players Second Stage Theatre, 296 Rte. 109, E. Farmingdale, L.I. (516-293-0674). 7/29 at 1; $4.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Tues.-Fri. 1-5; closed weekends. $2, adults $1. Special exhibit: "Making Your Mark," thru Aug.; graffiti—all kinds—through the ages, with related exhibits and workshops. Other activities, films, and a day camp. Stories at 1:30. Theater games at 2.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. Summer family programs Tues.-Fri. in the Uris Center: gallery talks at 11 and 2:30, with sketching; films at 1, studio workshops at 1:30 ($1.50)—all on related themes.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Mon.-Fri. noon-5; closed weekends. $1. Exhibit "Soundtracks". . . Daily instruments-making workshop; Fri. at 1:30, movies; Mon. and Wed. at 1:30, "Music-Go-Round," a performance; Tues. at 10:30, programs for the hearing-impaired.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3. 7/29 at 2, workshop in traditional Iroquois Crafts.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. American-Continental. Spcls: homemade pastries, shrimp provençale, pasta, shell steak, scallops and leeks au gratin, southern-style snapper. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-midnight. Available for private parties. Closed Sun. **(I)** AE, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calves liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed thru 7/23. **(M)** AE, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m.-11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)**. AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannòli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, *938-9100. Casual. Regional American. Res. nec.* B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali, 296 Bleecker St. (I)** AE, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: sashimi, omen, tamago-tofu. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Buffet Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. Outdoor cafe. **(M)** AE, CB, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

ZI PEPPE—11 Waverly Pl., bet. Greene & Mercer Sts., 228-5450. Casual. Italian. Spcls: scampi al vino blanco, penne alla vodka, saltimbocca. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-11, Fri. to midnight, Sat. to 1 a.m. Private parties for 80. **(M)** AE, CB, DC, MC, V.

Greenwich Village

***BIANCHI & MARGHERITA*—186 W. 4th St.,** 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor cafe. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker St., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

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RESTAURANT DIRECTORY

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, châteaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIRANDELLO—7 Washington Pl., at Mercer St., 260-3066. Casual. Northern Italian. Spcls: chicken cognac, veal chop, striped bass livornese. Res. sug. D only Mon.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American-Cafe. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open daily noon-1 a.m. Br Sat.-Sun. noon-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE, DC.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B, L, D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

L'ITALIANISSIMO—48 E. 29th St., 683-4833. Casual. Italian. Spcls: hot antipasto, fillet of striped bass livornese, veal rollatina Piedmontesse. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OLD FORGE STEAKHOUSE—17th St. & Third Ave., 473-1767. Casual. American. Spcls: steak, seafood, lobster tail combination. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 3-midnight. **(I)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. Thru 8/31, luncheon salad festival. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced parking 5-midnight. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat. & Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, hot duck sausage with coriander, cold poached salmon with chevre vinaigrette. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Fri. 5-11. Private parties. Closed Sat. & Sun. during July & August. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. **(E)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

ANTOLOTTI'S—337 E. 49th St., 688-6767. Casual. Northern Italian. Spcls: lobster, steak, veal. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 4-10:30. Complete D avail. **(M-E)** AE, CB, DC, MC.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30 & Sun. Br. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese. Spcls: lobster roll, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. **(M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also **46 E. 43rd St.,** 599-9805; **430 Lexington Ave., at 43rd St.,** 599-8936; **64 W. 52nd,** 245-9702; **32 Cedar St.,** 825-9855. **(M)**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed thru 7/29. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea bass on pousse pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: sea bass à l'estragon, soft shell crabs amandines, suprême de canard aux griottes. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30. Complete L. Private parties. Closed Sat. & Sun. thru Labor Day. **(M-E)** AE, CB, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PÉRIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. & 7/27-9/4. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

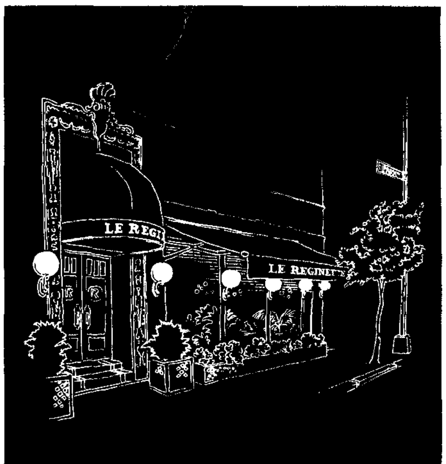
MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res.



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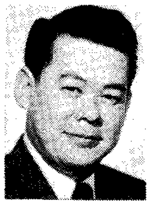

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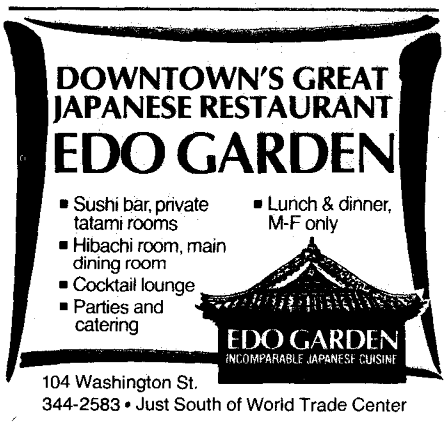
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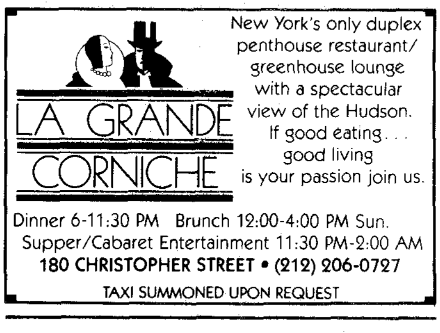
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RIB-IT—304 E. 48th St., 759-0590. Casual. American. Spcls: baby-back ribs, spareribs, beef ribs, veal ribs, barbecued chicken, funion loaf, wonder wings. L daily 11:30-4. D daily 4-midnight. Private parties for 80. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. & 7/28-9/3. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. & 7/28-9/5. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CASTELLANO—138 W. 55th St., opp. City Center, 664-1975. Casual. Venetian. Spcls: risotto, carpaccio, homemade pastas, grilled seafood. Res. sug. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5:30-11:30. Bar 11:30 a.m.-11:30 p.m. Closed Sun. **(E)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shell crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. & 8/4-9/4. **(M)** AE, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced parking after 5. Closed Sun. & 8/19-9/10. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed thru 7/24. **(M)** AE, DC, V.

PONGSRI THAI—244 W. 48th St., 582-3392. Casual. Thai. Spcls: pla lai peck, beef saté, mee krab. Open daily noon-midnight. **(I)** AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M)**. **Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls.: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** AE, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.**, 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed thru 7/24. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sat. & Sun. during August. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas**, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOGUL 57—327 W. 57th St., 581-1774. Casual. Moghlai (Imperial). Spcls: tandoori dishes, shrimp dopiaz, duck masala. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Garden dining. Ent. **(M)** AE, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-10:30, Fri.-Sat. to 11. S daily til 12:30 a.m. **(M-E)** **Oak Bar:** Casual. Buffet L Mon.-Fri. & sandwich menu Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily.

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(E) Trader Vic's: Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon-3. Drinks till 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Mon.-Sat. 6-9:30. Pre-theater D Mon.-Thurs. 5:45-6:45. Closed Sun. **(M)** No Credit Cards.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestière, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Harpist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. to 4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. Closed 8/26-9/9. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave. at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 100. Pianist nightly. **(M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. 10-4. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50. **(M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

RED BARON—201 Columbus Ave., at 69th St., 799-8090. Casual. International-Nouvelle. Spcls: fresh tuna with oriental black bean sauce, poached Norwegian salmon with champagne and leeks, rack of lamb rolled and stuffed with goat cheese. Res. sug. L Mon.-Fri. 11-4. Br Sat.-Sun. 11-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 30. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Special D 5-6:30. **(M)** AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal français, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist nightly. Private parties for 120. **(M)** AE, CB, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Veima Richter. Mon. & Tues., George Andre. Wed., Hortencio Gomes. Thurs., Cecilia Engelhart. Fri., Beto. Sat., Clarice Taylor & Carlos DeSouza. AE, CB, DC

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 7/27, 28, Al Ousley and the Vernel Fournier Trio. Three sets nightly starting at 10. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 7/23, Sudan Baronian's Taksim. 7/24-29, Milt Jackson and Ray Brown. 7/30, Chip White Quintet; Stephanie Crawford. 7/31-8/5, Horace Silver Quintet. Shows at 10 and midnight with an extra show Fri.-Sat. at 1:30 a.m. AE, MC, V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 7/23-28, Kenny Barron with Ray Drummond. Music from 9:45. AE, CB, DC, MC, V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd-83rd Sts., 787-8300. Cafe/bar/gallery. 7/23, 30, Freddy Bryant. 7/24, Lee Konitz. 7/25, Steve Roane. 7/26, Preston Trombley. 7/27, Bob Ward. 7/28, Mickey Bass. 7/31, Judy Niemack. Music from 9:30. AE, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 7/27, Adam Makowicz Duo with Tommy Cecil on bass, Mon.-Sat. 9-midnight. AE, DC, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 7/25, John Roberts and Tony Barrand. 7/28, Jay Ungar, Lynn Hardy, Molly Mason & Russ Barenberg. 8/1, Seamus, Soblhan and Roryann Egan. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Thru 7/25, The Joe Muranyi Sextet featuring Billy Butterfield. 7/26-28, The Joe Muranyi Sextet featuring Warren Vache. AE, DC, MC.

ERIC—1700 Second Ave., at 88th St., 534-8500. American-Italian restaurant. 7/26 at 9, singer-songwriter Michael Wolff with Marlon Graves, Tony Cimorosi, and Andy Potter. AE, DC, MC, V.

FAT TUESDAY'S—190 Third Ave., 533-7902. 7/23, Les Paul Trio. 7/25-29, Morgana King. Shows 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 7/23, 30, Poez. 7/25, Helen Wheels; Têtes Noires. 7/27, Mose Allison. 7/28, Livingston Taylor. 7/29, Jane Brucker. 8/1, Eric Bogosian with Ann Magnuson. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 7/23, Betty Shirley. 7/24-26, Joanne Brackeen with Calvin Hill. 7/27, 28, Bob Cunningham. 7/29, 30, Curtis Lundy with Mike Gerber. 7/31-8/2, Kevin Eubanks. **Upstairs:** 7/26 at 9, Meagan Murphy and John La-Pierre followed by Connie James at 11. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Judd Woldin Duo. Tues., 10-3, Chuck Wayne Trio. 7/25-29, David Allyn and the Scott Hardy Trio. Sun.-Fri., 5-10, Don Golson. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. From 7/30, pianist Al Foster plays Mon.-Sat. from 10-2:30 a.m. AE, DC, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 7/23, 30, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabackin. 7/24-29, Hank Jones Trio. 7/31-8/5, Leon Thomas and David 'Fathead' Newman with the Cedar Walton Trio. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 7/28, singer Julius La Rosa in *Singing What Comes Naturally,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 7/23, Jump Street. 7/24, 31, Nelson Rangell. 7/25, Rock Wilk. 7/26, Vivian Prince. 7/27, 28, Roy Ayers. 8/1, Mirage with Gavin Christopher. AE, CB, DC, MC.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri. & Sun., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 7/25, Claudia Perry. 7/26, Robb Kramer. 7/27, The Pink. 7/28, Action Faction. 8/1, Scott Connors; Faux Pas. 8/2, Rewind. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 7/23, Sun Ra: Omniverse Jet Set Arkestra. 7/24-29, Nat Adderly Quintet with Jr. Cook, Doug Carn, Walter Booker, Jimmy Cobb. 7/30, 8/6, Poetry & Jazz with Amiri Baraka and Blu Ark. 7/31-8/5, James Moody. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 7/24-28, Carrie Smith sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 7/23, Larry Harlow and Orq. Harlow and Grupo Fascinacion with jazz soloist Gary Bartz. 7/30, Tito Puente and his orchestra, Jorge Dalto and his Inter-American band with jazz soloist Zoot Sims. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 7/23, Mel Lewis and the Jazz Orchestra featuring Renee Manning. 7/24-29, Woody Shaw Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

WEST BANK CAFE—407 W. 42, 695-6909. 7/27 at midnight, singer-songwriter Megan MacPherson with her Schizophonica band.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 7/23-28, pianist John Bunch with Phil Flanigan on bass. 7/30, pianist Jim Roberts with Brian Torff on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 7/23, Fairport Convention. 7/24, 25, The Radiators. 7/26, Peter Rowen with Vassar Clements and Marty Stuart. 7/27, 28, Blackwater; Soozie Tyrell and Great Balls of Fire. 7/29-8/1, Neville Brothers. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 7/24-28, comedian Yakov Smirnoff. Shows Tues.-Thurs. at 8:30, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 8/4, comedian Jackie Mason, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9:30. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam with singer Pamela Smith. Thurs., magicians Joe Devlin and comedian Terry Day. Fri., magician Slydini and comedian Tommy Sledge. Sat., Imam and Tommy Sledge. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 7/28, Bill Doggett, "Mr. Honky Tonk" and his Quintet alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., Kenia. A club/restaurant/bar featuring the authentic music of Brazil. 7/24, Kenia. 7/25, Mario Rivera and the Salsa Refugees. 7/26, Kimati Dinizulu and the Kotoko Society. 7/27, 28, Pe de Boi. 7/31, Tim Moran and Tony Vacca. AE, V.

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NIGHTLIFE

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal featuring Fay DeWitt, Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7:30. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 7/23-28, Betty Rhodes *Remembers Judy!* Mon.-Thurs. at 8:30, Fri.-Sat. at 10, followed by singer Loni Ackerman, Mon.-Thurs. at 11, Fri.-Sat. at 8 & midnight. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Herndon Lackey, Jan Neuberger, Marilyn Pasekoff, and Doug Voet. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. **Cabaret/Supper Club:** 7/25, Grace Garland with Sidney Myer. AE, MC, V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 7/26, *Now Z,* starring Wardell. 7/27, singer Shelli Yahya. 7/28, Libby Burke in *Fools for Love,* a rock & soul cabaret. 8/2, singer-comedian Jamie de Roy. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 9/30, Sy Oliver and his Orchestra, nightly except Mon. AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, bellydancers and the Sirocco dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. *Flashmania!* dance revue choreographed by Lon Fontaine, featuring singer Jasmin and magician Felston Jones, Wed.-Thurs. at 10, Fri.-Sat. at 10 & midnight. Every Fri. & Sat., The Terry Homberg Trio play for dancing between shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 8/12, singer-pianist Ronny Whyte, Wed.-Sat. from 9-1 a.m., Sun. from 5:30-11:30. AE, CB, DC, MC.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. from 8-1 a.m. Pianist Earl Rose plays Mon. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

MILFORD PLAZA—261 W. 44th St., Kippys 44: (354-4414) Singer-pianist Mike Cossi, Mon.-Sat. 7-1 a.m. **Stage Door Canteen:** (997-0046) Singer-pianist-comedian Dayton Selby, Mon.-Sat. 5:30-11:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly, accompanied by Danny Hurd and Frank Vento, perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Julie Heberlien plays Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m., Paul Chanlin plays Sun. & Mon. 5-midnight. AE, MC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE, CB, DC, MC, V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 7/24, Ethyl Beatty. 7/25, Pat Toricci. 7/26-28, Vickie Phillips; Steve Hayes. 8/2-4, Delaria & Strobel. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 7/23, 30, Eric O'Dunnagh. 7/24, 31, Cindy Soltoff; Lisa Ellex. 7/25, Christine Donnelly; Keith Caldwell. 7/26, Ginny Dustin; Eric Kornfeld. 7/27, Nancy La Mott with Rick Jensen. 7/28, Todd Stockman; Lynn Lello. 7/29, Val Ryder; Susan Goldstein. Shows at 8 and 10, Fri.-Sat. 9 & 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 7/23, Vinson Hill. 7/24-28, 31-8/4, Dick Wellstood. 7/29, 30, Jimmy Lyon. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 8/11, singer-pianist Tracey Lyons and Michael Goetz on bass, Mon.-Thurs 8-1 a.m., Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Danny Nye, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE, DC, MC, V

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 7/23-25, Susan Chen. 7/26-29, 8/2-5, Joel Forrester. 7/30-8/1, Charles Eubanks. Nightly 7:30-1:30 a.m. AE, CB, DC, MC, V

RADIO HIGHLIGHTS

Wed., July 25

2:06/WQXR-AM/FM—Prokofiev: Violin Cto #2 in g, Op.63 (Mintz, Chicago Sym Orch/Abbado).
3:00/WNCN—D. Moore: Pageant of P.T. Barnum (Eastman Rochester Sym Orch/Hanson).
WNYC—Barber: String Qt.
4:06/WQXR-AM/FM—Beethoven: Violin Cto Movement in C (Luca, Rochester Phil Orch/Zinman).
5:00/WNCN—Vivaldi: Cto for 2 Trumpets in C, Op.46, #1 (Acad. of Ancient Music/Hogwood).
7:00/WNYC—Shostakovich: Sym #9 (Weller).
7:06/WQXR-AM/FM—Berlioz: Reverie & Caprice for Violin & Orch (Perlman, Orch de Paris/Barenboim).
8:00/WNCN—Dowland: Galliards (Consort of Music/Rooley).
WNYC—Ibert: Suite symphonique (Brusilow).
8:06/WQXR-AM/FM—Bruch: Sym #2 in f, Op.36 (Louisville Orch/Mester).
9:00/WNCN—Chabrier: Espana (Concert Arts Orch/Leinsdorf).
10:00/WNYC—Mayer: Essay for Brass & Winds (Balaban).

Thurs., July 26

2:06/WQXR-AM/FM—Lalo: Symphonie Espagnole (Perlman, Orch de Paris/Barenboim).
3:00/WNCN—A. Marcello: La Cetra: Cto Grosso #1 in D (Camerata Bern/Furi).
WNYC—Panufnik: Universal Prayer
4:00/WNCN—Ginastera: Qt #1 (Philarte String Qt).
4:06/WQXR-AM/FM—Ravel: La Valse (Orch de Paris/Martinon).
6:00/WNCN—Purcell: Abdelazer: Suite (Slovak Chamber Orch/Warchal).
7:06/WQXR-AM/FM—Tchaikovsky: Romeo and Juliet (Cleveland Orch/Maazel).
8:00/WNYC—Debussy: Sonata in d for Cello & Piano (Kirshbaum, Auer).
8:06/WQXR-AM/FM—Respighi: Feste Romane (Baltimore Sym Orch/Comissiona).
9:00/WNCN—Schubert: Sonata in A (Kalichstein). Live from Carnegie Hall.
10:00/WNYC—Bartok: Contrasts for Violin, Clarinet & Piano (Berkshire Chamber Players).

Fri., July 27

2:06/WQXR-AM/FM—Holst: The Planets (L'Orch Nat'l de Paris/Maazel).
3:00/WNCN—Rubinstein: Etude in C, Op.23, #2 (Bolet).
WNYC—Sallinen: Sym #3.
4:06/WQXR-AM/FM—Kreisler: Cto in C in the Style of Vivaldi (Shumksy, Curtis Institute Orch/Shumsky).
5:00/WNCN—Liapunov: Zelazowa Wola, Op.37 (USSR State Radio Orch/Provatorov).
7:06/WQXR-AM/FM—Vinci: Sonata in D (Larrieu, Mildonian).
8:00/WNCN—Vivaldi: Motet "O qui coeli" (Ameling, English Chamber Orch/Negri).
WNYC—Orff: Carmina Burana (Los Angeles Master Chorale & Orch/Wagner).
8:06/WQXR-AM/FM—Beethoven: The Creatures of Prometheus (Rochester Phil/Zinman).
9:00/WNCN—W. Schuman: American Festival Ov (Waterloo Festival Orch/Shostakovich).
9:06/WQXR-AM/FM—Rachmaninoff: Piano Sonata #2 in B-Flat (Ashkenazy).
9:30/WNYC—Lily Pons sings Donizetti.

Sat., July 28

10:00 a.m./WNCN—Villa-Lobos: Suite popular brasileira: Schottisch-Choro (Almeida).
WNYC—Stravinsky: Octet (de Waart).
10:06 a.m./WQXR-AM/FM—Saint-Saens: Cello Cto #1 in a (Harrell, Cleveland Orch/Marriner).
11:00/WNCN—Loeillet: Cto for Trumpet in E-Flat (Andre, Les Solistes de Liege/Lemaire).
12:00/WNYC—The Elmer Iseler Singers: works of **Brahms, Dello Joio, Mozart, Billings.**
12:06/WQXR-AM/FM—Haydn: Piano Cto #9 in G (von Alpenheim, Bamberg Sym Orch/Dorati).
2:00/WNCN—Brahms: Piano Qt #1 in g, Op.25 (Dichter, Melos String Qt).
2:06/WQXR-AM/FM—Offenbach: La Belle Helene (Smith, Isaac, Kays, Canadian Opera Co./Kunzel).
5:00/WNCN—Telemann: Cto for Viola in G (Ghedin, I Musici).
5:06/WQXR-AM/FM—Brahms: Qnt #2 in G, Op.111 (Levine, Manhattan String Qt).
7:00/WNCN—von Dohnanyi: Pierrette's Veil: Wedding Waltz (Phil Hungarica/Dorati).
8:06/WQXR-AM/FM—Chopin: Cello & Piano Sonata in g, Op.65 (Rosen, Stevenson).
9:00/WKCR—Opera Topics: Dino Yannopoulos, stage director, guest.
WNCN—Bellini: I Capuleti ed I Montecchi (Sills, Baker, Gedda, New Phil Orch/Patane).

Sun., July 29

10:00 a.m./WNCN—Sibelius: Humoresque for Violin & Orch in E-Flat, Op.89, #3 (Accardo, London Sym Orch/C. Davis).
WNYC—Scarlatti: Sonatas (Tipo).
10:06 a.m./WQXR-AM/FM—Dukas: Villanelle for Horn & Orch (Bourgue, Monte Carlo Opera Orch/Freccia).
11:00 a.m./WNCN—Bach: Cantata "Der Himmel Lacht, die Erde Jubiliert": Sonata (Concentus Musicus of Vienna/Harnoncourt).
12:00/WNYC—Mozart: String Qt in C "Dissonant" (Emerson String Qt).
1:00/WNCN—Messiaen: Turangalila Sym (McCracken-Forough, Laurandeau, Martenot, Milwaukee Sym/Polivnick).
2:00/WNYC—Beaux Art Trio.
3:00/WNCN—Offenbach: Orpheus in the Underworld: Ov (Berlin Phil Orch/Karajan).
3:06/WQXR-AM/FM—Copland: Inscape (Hagegard, New York Phil/Newland).
5:00/WNCN—Albinoni: Cto for Strings & Continuo in G, Op.2, #4 (I Solisti Veneti/Scimone).
6:00/WNYC—Schoenberg and his daring disciples.
7:00/WNCN—Granados: El pelele (Larrocha).
8:00/WNYC—Mahler: Sym #1 in D "Titan" (St. Louis Sym Orch/Carvalho).
8:06/WQXR-AM/FM—Ponchielli: La Gioconda (Caballe, Baltsa, Pavarotti, Milnes, Nat'l Phil Orch/Bartoletti).
10:00/WNYC—Sibelius: Lemminkainen in Tuonela (Foss).

Mon., July 30

2:06/WQXR-AM/FM—Dvorak: Sym #5 in F, Op.76 (Philadelphia Orch/Davis).
3:00/WNCN—Glazounov: Five Pieces for String Qt (Shishlov, Balashov, Gakovsky, Korchagin).
WNYC—Davies: Vesalii Icones.
4:06/WQXR-AM/FM—Bach: Cto in A for Oboe d'amore & Strings (Black, Acad. of St. Martin/Marriner).
5:00/WNCN—Scriabin: Sonata for Piano #5 in F-Sharp, Op.53 (Zhukov).
7:00/WNYC—Venetian Music by the Gabrielis (Rose).
7:06/WQXR-AM/FM—Mozart: Rondo in a (Ashkenazy).
8:00/WNCN—Grainger: Shepherd's Hey (Wilson, Chamber Orch/Wilson).
WNYC—Martinu: Qt for Oboe, Violin, Cello & Piano (An Die Musik).
8:06/WQXR-AM/FM—Prokofiev: Piano Cto #3 in C, Op.26 (Joselson, Dallas Sym Orch/Mata).
9:00/WNCN—Bartok: Sonata for Violin Solo (Swensen, Parker). Recorded at the 92nd St. Y.
9:06/WQXR-AM/FM—Ravel: Mother Goose Suite (Boston Sym Orch/Silverstein).
10:00/WNYC—Kodaly: Galanta Dances (Dorati).

Tues., July 31

2:06/WQXR-AM/FM—Rachmaninoff: Piano Cto #1 in f-sharp, Op.1 (Ashkenazy, London Sym Orch/Previn).
3:00/WNCN—Avison: Cto Grosso #6 in D after D. Scarlatti (Acad. of St. Martin/Marriner).
4:06/WQXR-AM/FM—Praetorius: Dances from Terpsichore (Calliope).
5:00/WNCN—Saint-Saens: Cto for Piano #2 in g, Op.22 (Davidovich, Amsterdam Concertgebouw Orch/Jarvi).
7:00/WNYC—Kupferman: Poems of Li-Po (Tafelmusik).
7:06/WQXR-AM/FM—Haydn: Sonata in E-Flat (Veyron-Lacroix, Members of the Toulouse Chamber Orch).
8:00/WNCN—Monteverdi: Madrigal "Introduzione al ballo" (Rogers, Monteverdi Choir, Hamburg/Jurgens).
WNYC—1984 International Naumburg Violin Competition Finals.
8:06/WQXR-AM/FM—R. Strauss: Thus Spake Zarathustra (Detroit Sym Orch/Dorati).
9:00/WNCN—Shostakovich: Qt #8 in c, Op.110 (Emerson String Qt).
10:00/WNYC—Marshall: The Fragility Cycles, Part 2.

Unless otherwise indicated, all times are p.m. and all stations are FM.

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TELEVISION

Daytime, July 25 - 27 and 30 - 31

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ News
⓫ I Dream of Jeannie (except Mon)
Mon/MDTV: Your Profession
🅗 Mon/**Movie**: The Learning Tree
🅢 Wed/African Adventure
Thu/Animalympics
Fri/Faerie Tale Theatre (cc)

6:30
❷ ❹ News
❺ Porky and Friends
❾ Jimmy Swaggart
⓫ Tom & Jerry (except Fri)
Fri/Carrascolendas
🅗 Thu/National Geographic Special: Man of the Serengeti
Fri, Tue/Moon Madness

6:35
🅗 Wed/Unforgivable Secret
🅢 Tue/David Copperfield

7:00
❷ Morning News
❹ Today
❺ Popeye
❼ Good Morning America
❾ 700 Club
⓫ Josie and the Pussycats
🅢 Fri/Tubby the Tuba
Mon/Adventures of Marco Polo Jr.

7:30
❺ Bugs and Porky
⓫ Superfriends
🅗 Wed/**Movie**: The Learning Tree
Thu/Coming Attractions
🅢 Wed/Adventures of Marco Polo Jr.
Thu/**Movie**: Shaft of Love

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Scooby Doo
🅗 Thu/**Movie**: Lovesick
Fri/**Movie**: Melanie
Mon/Not *Necessarily* the News
Tue/Yesteryear
🅢 Tue/**Movie**: The Toy

8:30
❺ Flintstones
❾ Straight Talk
⓫ Pink Panther
🅗 Mon/**Movie**: Yellowbeard
🅢 Fri/**Movie**: My Favorite Year
Mon/**Movie**: Island of Adventure

9:00
❷ Tic Tac Dough
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Great Space Coaster
🅗 Tue/National Geographic Special: Man of the Serengeti
🅢 Wed/Professor Wagstaff's Time Machine
🅦 Wed/**Movie**: Bawdy Tom Jones
Thu/**Movie**: Jaws 3
Fri/**Movie**: The Secret of NIMH
Mon/**Movie**: Can Hieronymus Merkin Ever Forget Mercy Humppe and Find True Happiness?
Tue/**Movie**: The Chosen

9:30
❷ Jokers Wild
❺ My Three Sons
❾ News
⓫ Munsters

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Robin's Nest
❾ Romper Room
⓫ Civic Programming
🅗 Wed/**Movie**: Eddie and the Cruisers
Thu/**Movie**: Strange Brew
Fri/**Movie**: Swamp Thing
Mon/Glen Campbell and Friends
Tue/**Movie**: Wavelength
🅢 Wed/**Movie**: Soldiers Three
Thu/**Movie**: I Love Melvin
Fri/**Movie**: The Reluctant Debutante
Mon/**Movie**: All at Sea
Tue/**Movie**: Saddle the Wind

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family
❼ Woman to Woman
⓫ Civic Programming

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Breakaway
❼ Wed-Fri/Love Report
Mon, Tue/**Special**: XXIII Summer Olympic Games
❾ Partridge Family
⓫ Magic Garden
🅗 Mon/Coming Attractions
🅦 Public Affairs

11:30
❹ Scrabble
❼ Wed-Fri/Loving
❾ Bewitched
⓫ News
🅗 Thu/Video Jukebox
Fri/Not *Necessarily* the News
Mon/**Movie**: Lovesick
Tue/**Movie**: Smokey and the Bandit, Part 3
🅢 Wed/**Movie**: Fifth of July
Mon/**Movie**: Shaft of Love
Tue/**Movie**: Reds

12 **NOON**
❷ Body Language
❹ Diff'rent Strokes
❺ Midday
❼ Wed-Fri/Family Feud
❾ News
⓫ Wed/**Movie**: The Road to Denver (1955). John Payne, Lee J. Cobb.
Thu/**Movie**: The Americano (1954). Glenn Ford, Cesar Romero.
Fri/**Movie**: The Furies (1950). Barbara Stanwyck, Walter Huston.
Mon/**Movie**: Trapeze (1956). Burt Lancaster, Tony Curtis.
Tue/**Movie**: Come and Get It (1936). Frances Farmer, Joel McCrea.
🅗 Wed/Not *Necessarily* the News
Thu/Glen Campbell and Friends
Fri/Yesteryear
🅢 Thu/**Movie**: Somewhere in Time
Fri/**Movie**: The Toy
🅦 Wed/**Movie**: Sarah and the Squirrel
Thu/**Movie**: Tomorrow
Fri/**Movie**: The Chosen
Mon/**Movie**: Coup de Torchon
Tue/**Movie**: Bawdy Tom Jones

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Wed-Fri/Ryan's Hope
🅗 Wed/**Movie**: Yellowbeard

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ Wed-Fri/All My Children
❾ Wed/Burns and Allen
Thu/**Movie**: The Million Eyes of Su-Muru (1967). Frankie Avalon.
Fri/**Movie**: The Phantom Lady (1944). Franchot Tone.
Mon/**Movie**: My Favorite Wife (1940). Cary Grant, Irene Dunne.
Tue/**Movie**: Vivacious Lady (1938). Ginger Rogers, James Stewart.
🅗 Thu/**Movie**: Wavelength
Fri/**Movie**: Honkytonk Man
Tue/Hollywood Clowns

1:30
❷ As the World Turns
❾ Wed/**Baseball**: Mets vs. St. Louis Cardinals
🅗 Mon/Video Jukebox
🅢 Mon/**Movie**: My Favorite Year
🅦 Tue/**Movie**: Jekyll and Hyde . . . Together Again

2:00
❹ Another World
❺ News
❼ Wed-Fri/One Life to Live
Mon, Tue/All My Children
⓫ Sally Field Is Gidget
🅗 Wed/**Movie**: The Learning Tree
Mon/**Movie**: Melanie
Tue/Yesteryear
🅢 Wed/**Movie**: The Real Glory
Thu/**Movie**: Dead End
Fri/**Movie**: Jaws 3
🅦 Wed/**Movie**: Can Hieronymus Merkin Ever Forget Mercy Humppe and Find True Happiness?
Thu/Concert for Bangladesh
Fri/**Movie**: Coup de Torchon

2:15
❺ Popeye

2:30
❷ Capitol
⓫ Jetsons
🅗 Thu/Coming Attractions
🅦 Mon/**Movie**: Tomorrow Never Comes

2:40
❼ Mon, Tue/One Life to Live

3:00
❷ Guiding Light
❹ Wed-Fri/Match Game/Hollywood Squares
Mon, Tue/Santa Barbara
❺ Inspector Gadget
❼ Wed-Fri/General Hospital
❾ Family
⓫ Tom & Jerry
🅗 Thu/**Movie**: A Dog of Flanders
Fri/Moon Madness
Tue/**Movie**: Swamp Thing
🅢 Mon/**Movie**: Sherlock Holmes and the Hound of the Baskervilles
Tue/Animalympics
🅦 Tue/**Movie**: The Missionary

3:20
❼ Mon, Tue/General Hospital

3:30
❺ Woody and Bugs
⓫ Battle of the Planets

4:00
❷ Rockford Files
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Wed-Fri/Edge of Night
Mon, Tue/**Special**: XXIII Summer Olympic Games
❾ Thu/**Movie**: The Last Child (1973). Michael Cole, Van Heflin.
Fri/**Movie**: Horror at 37,000 Feet (1972). Buddy Ebsen.
Mon/**Movie**: Children of the Damned (1964). Ian Hendry.
Tue/**Movie**: The Land Unknown (1957). Jock Mahoney.
⓫ Solid Gold Hits
⓭ Sesame Street (cc)
🅗 Wed/Unforgivable Secret
Mon/**Movie**: The Learning Tree
🅢 Wed/Professor Wagstaff's Time Machine
Thu/Peter No-Tail
🅦 Wed/**Movie**: Becket
Thu/**Movie**: The Missionary
Mon/**Movie**: Sarah and the Squirrel

4:15
❾ Wed/Kiner's Korner

4:30
❹ People's Court
❺ H.O.T.
❼ Wed-Fri/New York Style
❾ Wed/The Saint
⓫ Happy Days Again
🅗 Fri/Pardon Me for Living
Tue/National Geographic Special: Man of the Serengeti
🅢 Fri/Tubby the Tuba
Mon/**Movie**: Island of Adventure
Tue/David Copperfield
🅦 Fri/Diana Ross From Central Park
Tue/**Movie**: Tomorrow

5:00
❷ ❹ ❼ News
❺ Gilligan's Island
⓫ Little House on the Prairie
⓭ Reading Rainbow
🅗 Wed, Fri/Fraggle Rock
Thu/**Movie**: Lovesick
🅢 Wed/Adventures of Marco Polo Jr.

5:30
❺ What's Happening
❼ Mon, Tue/News
❾ Rock 9 Videos
⓭ Wed, Fri, Mon/Powerhouse (cc)
Thu, Tue/Hitch Hiker's Guide to the Galaxy
🅗 Wed/**Movie**: Eddie and the Cruisers
Fri/**Movie**: Melanie
Tue/Unforgivable Secret
🅢 Thu/**Movie**: The Horizontal Lieutenant
🅦 Thu/Pinocchio

Evening, July 25 - 27 and 30 - 31

Wed., July 25

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ S.W.A.T.
⓫ CHiPs
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Brooklyn College Presents

6:30
❺ One Day at a Time
⓭ Nightly Business Report
㉑ Under Sail
㉛ News From City Hall
🅢 **Movie**: Smokey and the Bandit, Part 3
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Vega$
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
🅦 **Movie**: Jekyll and Hyde . . . Together Again

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ New Tech Times
🅗 Not *Necessarily* the News

8:00
❷ Crossroads
❹ Major League Baseball: TBA
❺ P.M. Magazine
❼ Fall Guy
❾ News 9: Prime Time
⓫ **Movie**: 79 Park Avenue (1971). Leslie Ann Warren, Marc Singer. The chronicling of 13-years in the lives of three people affected

by underworld corruption. Part 1 (Part 2, Thu., July 26, 8 p.m.).
13 National Geographic Special: Love Those Trains (cc)
21 All Creatures Great and Small
31 Reading Rainbow
H **Movie:** Easy Money
N **Movie:** Stardust
S Diana Ross From Central

8:30
5 Carol Burnett
9 **Movie:** Cry of the City (1948). Victor Mature, Richard Conte.
31 Taylor Chain II: A Story of Collective Bargaining
W **Baseball:** Yankees vs. Milwaukee Brewers

9:00
2 **Movie:** When the Circus Came to Town (1981). Elizabeth Montgomery, Christopher Plummer. A lonely spinster decides to find life, love, and excitement by joining a one-ring circus.
5 Merv Griffin
7 **Movie:** Mistress of Paradise (1981). Genevieve Bujold, Chad Everett. The new bride of a Southern plantation owner discovers a deadly secret. (cc)
13 A Walk Through the 20th Century
21 Monty Python's Flying Circus
31 John Callaway Interviews: Aaron Copland

9:30
21 Hitch Hiker's Guide to the Galaxy

10:00
5 11 News
13 Great Performances: Brideshead Revisited (Part 6)
21 Good Neighbors
31 Eight Minutes to Midnight
H **Movie:** Heartaches
N **Movie:** Beyond Reasonable Doubt
S **Movie:** Vilgilante

10:30
9 In the Black. The causes and solutions of economic problems are probed.
11 News
21 The Fall and Rise of Reginald Perrin

11:00
2 4 7 News
5 Taxi
9 Phil Silvers Show
11 Odd Couple
13 Masterpiece Theatre: To Serve Them All My Days (cc)
21 Tony Brown's Journal
N **Movie:** Pandora's Box
W **Movie:** The Last American Virgin

11:30
2 New Avengers
4 Tonight
5 Baretta
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America
S Best of Bizarre (cc)

11:40
H **Movie:** The Betsy

12 **MIDNIGHT**
7 Eye on Hollywood
9 Hawaii Five-O
11 Star Trek
N **Movie:** The Compleat Beatles
S **Movie:** Smokey and the Bandit, Part 3

12:30
2 McCloud
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight

1:00
7 **Movie:** Guess Who's Sleeping in My Bed? (1973). Barbara Eden.
9 The Saint
11 Twilight Zone
W **Movie:** Lady on a Bus

1:30
4 Mary Tyler Moore
11 News
S **Movie:** Young Doctors in Love

1:45
H Not *Necessarily* the News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Dr. Ehrlich's Magic Bullet (1940). Edward G. Robinson, Ruth Gordon.
9 Joe Franklin
11 **Movie:** Footlight Glamour (1944). Penny Singleton, Arthur Lake.

2:15
H **Movie:** National Lampoon's Animal House

2:30
4 Mary Tyler Moore
W **Movie:** Can Hieronymus Merkin Ever Forget Mercy Humppe and Find True *Happiness?*

3:00
4 Bob Newhart
9 **Movie:** Cornered (1945). Dick Powell.

3:10
S **Movie:** Fifth of July

3:30
4 Bob Newhart
11 One Step Beyond

4:00
4 Here's Lucy
11 Life of Riley

4:05
H **Movie:** Yellowbeard

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Focus: New Jersey

5:25
S Best of Bizarre (cc)

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:40
H Hollywood Clowns

Thu., July 26

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Computer Chronicles
31 McLaughlin Group

6:30
5 One Day at a Time
13 Nightly Business Report
21 Computer Programme (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 America Works
H **Movie:** Strange Brew
W **Movie:** Tomorrow Never Comes

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 Motorweek

8:00
2 Magnum, P.I.
4 Gimme a Break
5 P.M. Magazine
7 **Special:** Olympic Gala. The entertainment industry salutes the 1984 Summer Olympic Games.
9 News 9: Prime Time
11 **Movie:** 79 Park Avenue (1977). Leslie Anne Warren, Marc Singer. Part 2 (Part 1, Wed., July 25, 8 p.m.).
13 First Edition
21 Long Island Week
31 Tony Brown's Journal
N **Movie:** The Bride Wore Black
S Faerie Tale Theatre (cc)

8:30
4 Family Ties
5 Carol Burnett
9 **Movie:** The Night Visitor (1971). Trevor Howard, Liv Ullman.
13 DeBono's Thinking Course
21 State of the Arts
31 America's Black Forum
H Coming Attractions
W Richard Brown

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
13 Mystery! Dying Day (cc)
21 Vietnam: A Television History, Part 4 (cc)
31 Baltimore Symphony and Lecn Fleisher in Concert
H **Movie:** Bad Boys
S **Movie:** Somewhere in Time
W **Movie:** Jaws 3

9:30
4 Night Court

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
13 Making of Mankind
21 Long Island Speak-Out
N **Movie:** Moonlighting

10:30
9 Nine on New Jersey
11 News

11:00
2 4 7 News
5 Taxi
9 Phil Silvers Show
11 Odd Couple
13 Jazz Tonight: Jazz From New Orleans
21 Long Island Week
H Glen Campbell and Friends
S **Movie:** The Survivors
W **Movie:** The Mannequin

11:30
2 Hart to Hart
4 Tonight
5 Baretta
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 Latenight America

12 **MIDNIGHT**
7 Eye on Hollywood
9 Hawaii Five-O
11 Star Trek
H **Movie:** An Officer and a Gentleman
N **Movie:** Such a Gorgeous Kid Like Me

12:30
2 **Movie:** Genesis II (1973). Alex Cord, Mariette Hartley.
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
W Concert for Bangladesh

12:50
S **Movie:** National Lampoon's Animal House

1:00
7 **Movie:** Star (1968). Julie Andrews, Richard Crenna.
9 The Saint
11 Twilight Zone

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 1984 Ladies Pro Bowlers Tour
5 **Movie:** The Life of Emile Zola (1937). Paul Muni.
9 Joe Franklin
11 **Movie:** Leave It to Blondie (1945). Penny Singleton, Arthur Lake.

2:10
H **Movie:** The Survivors

2:30
W **Movie:** Tomorrow Never Comes

2:45
S **Movie:** Angel of H.E.A.T.

3:00
4 Bob Newhart
9 **Movie:** Mr. and Mrs Smith (1941). Carole Lombard, Robert Montgomery.

3:30
4 Bob Newhart
11 One Step Beyond

4:00
4 Here's Lucy
11 Life of Riley
H **Movie:** The Octagon

4:20
S **Movie:** Shaft of Love

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:50
H Video Jukebox

Fri., July 27

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Victory Garden
31 Taylor Chain II: A Story of Collective Bargaining
S **Movie:** My Favorite Year

6:30
5 One Day at a Time
13 Nightly Business Report
21 Square Foot Gardening
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Presente
W **Movie:** Night Shift

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 Computer Chronicles
H **Movie:** Swamp Thing

8:00
2 Dukes of Hazzard
4 **Movie:** The Night the Bridge Fell Down (1983). James MacArthur, Desi Arnaz Jr. Eight people are precariously trapped on a collapsing bridge.
5 P.M. Magazine
7 Benson (cc)
9 News 9: Prime Time
11 This Is the USFL
13 Washington Week in Review
21 National Geographic Special: Love Those Trains (cc)
31 Powerhouse
N **Movie:** The Woman Next Door
S **Movie:** The Toy

8:30
5 Healthbeat Magazine
7 Webster
9 **Movie:** Skullduggery (1970). *Susan Clark,* Burt Reynolds.
11 **Baseball:** Yankees vs. Chicago White Sox
13 Wall $treet Week
31 National Geographic Special: Love Those Trains

9:00
2 Dallas
5 Merv Griffin
7 **Special:** XXIII Summer Olympic Games (cc)
13 Saudi Arabia
21 **Movie:** American Empire (1942). Richard Dix, Leo Carillo.
H **Movie:** Night Shift
W **Movie:** The Chosen

9:30
13 Enterprise
31 Masterpiece Theatre: To Serve Them All My Days

10:00
2 Falcon Crest
5 News
13 Quest II
N **Movie:** Passione d'Amore
S Richard Pryor Live in Concert

10:30
9 Hispanic Horizons
21 Sneak Previews
31 Eye on Dance

11:00
2 4 7 11 News
5 Taxi
9 Top 40 Videos
13 **Movie:** The Invisible Man (1933). Claude Raines, Gloria Stuart.
21 Long Island Week
H Not *Necessarily* the News
W Leonard Report

11:30
2 **Movie:** The Other Side of Midnight (1977) Marie-France Pisier, John Beck.
4 Tonight
5 Baretta
7 Nightline
11 News
21 Latenight America
H **Movie:** My Tutor
S Montreux International Rock Festival
W **Movie:** Butterflies

12 **MIDNIGHT**
7 ABC Rocks
9 How the West Was Won
11 Odd Couple
N Berlin Alexanderplatz (Part 7)

12:30
4 Friday Night Videos
5 Thicke of the Night
7 New York Hot Tracks
11 Honeymooners

1:00
9 The Saint
11 Twilight Zone
S **Movie:** Jaws 3
W **Movie:** Brimstone and Treacle

1:10
H **Movie:** Goin' All the Way

1:30
11 News

1:45
2 **Movie:** Red Line 700 (1965). James Caan, Laura Devon.

2:00
4 **Special:** A Tribute to Chet Atkins From His Friends
5 Soul Train
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:30
7 **Movie:** John and Mary (1969). Dustin Hoffman, Mia Farrow.
W **Movie:** Night Shift

2:45
H **Movie:** The Last American Virgin
S **Movie:** Curtains

3:00
5 America's Top Ten
9 **Movie:** Kings Go Forth (1958). Frank Sinatra, Tony Curtis.
11 **Movie:** Jackpot (1962). William Hartnell.

3:30
5 **Movie:** Malibu High (1979). *Jill Lansing.*

3:58
2 **Movie:** A Tattered Web (1971). Lloyd Bridges.

4:00
4 Bob Newhart

4:20
H **Movie:** Swamp Thing
S Richard Pryor Live in Concert

4:30
4 Here's Lucy
11 Abbott & Costello

SOLUTIONS TO LAST WEEK'S PUZZLES

S	E	C	T	I	O	N		R	E	S	E	R	V	E
O		H		N		A		O		P		I		N
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TELEVISION

5:00
4 Here's Lucy
9 News
11 Biography

5:30
2 Public Hearing
4 More Real People
9 **Movie:** The Big Store (1941). The Marx Brothers.
11 Insight

Mon., July 30

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Great Outdoors (cc)
31 All About TV
H **Movie:** Yellowbeard
S **Movie:** Shaft of Love
W Sports Special

6:30
5 One Day at a Time
13 Nightly Business Report
21 Rod and Reel
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Humancare Today
W **Movie:** Can Hieronymus Merkin Ever Forget Mercy Humppe and Find True Happiness?

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 **Special:** XXIII Summer Olympic Games (cc)
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow and Mrs. King
4 **Movie:** Twirl (1981). Lisa Whelchel.
5 P.M. Magazine
9 News 9: Prime Time
11 **Baseball:** Yankees vs. Milwaukee Brewers
13 Great Performances: Buddenbrooks (Part 7) (cc)
21 Jacques Cousteau
31 Eight Minutes to Midnight
H **Movie:** Goin' All the Way
N **Movie:** Providence
S **Movie:** The Survivors

8:30
5 Carol Burnett
9 **Baseball:** Mets vs. St. Louis Cardinals

9:00
2 One Day at a Time
5 Merv Griffin
13 Evening at Pops
21 Nature of Things
31 Cityscope
W **Movie:** Becket

9:30
2 Newhart
31 Looking East
H Not *Necessarily* the News

10:00
2 Cagney and Lacey
4 Temporary Insanity.
5 News
13 Can Anybody Hear Me?
21 Soundstage
31 German Professional Soccer
H **Movie:** The Best Little Whorehouse in Texas
N **Movie:** Eddie and the Cruisers
S **Movie:** My Favorite Year

10:30
11 News

11:00
2 4 11 News
5 Taxi
9 Phil Silvers Show
13 Quest II
21 ColorSounds

11:30
2 Magnum, P.I.
4 Best of Carson
5 Baretta
9 Burns and Allen
11 Odd Couple
21 Latenight America
W Electric Blue

11:40
S **Movie:** I, the Jury

12 **MIDNIGHT**
7 News
9 Hawaii Five-0
11 Honeymooners
H **Movie:** Draw! (cc)
N **Movie:** The Woman Next Door

12:30
2 **Movie:** A Big Hand for the Little Lady (1966). Henry Fonda.
4 David Letterman
5 Thicke of the Night
7 **Special:** XXIII Summer Olympic Games
11 Star Trek
W **Movie:** How I Won the War

1:00
9 The Saint

1:30
4 Mary Tyler Moore
11 News

1:40
S **Movie:** Summer Camp

1:45
H **Movie:** The Betsy

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
7 Entertainment Tonight
9 Joe Franklin
11 **Movie:** Anatomy of Terror (1973). Paul Burke, Polly Bergen.

2:30
4 Mary Tyler Moore
5 Best of Midday
7 **Movie:** Can Ellen Be Saved (1974). Leslie Nielsen, Michael Parks.
W **Movie:** I, the Jury

3:00
4 Bob Newhart
9 **Movie:** Operation Disaster (1951). John Mills, Lana Morris.

3:30
4 Here's Lucy
5 Off the Set
11 One Step Beyond
S **Movie:** The Survivors

3:50
H **Movie:** Yellowbeard

4:00
4 Here's Lucy
11 Life of Riley

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:15
S **Movie:** Sherlock Holmes and the Hound of the Baskervilles

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
H Glen Campbell

Tue., July 31

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Antiques XI
31 World Chronicle
S **Movie:** The Toy

6:30
5 One Day at a Time
13 Nightly Business Report
21 Magic of Watercolors
31 News From City Hall
H **Movie:** Wavelength
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer
21 Doctor Who
31 Rebop
W **Movie:** Love at First Bite

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 **Special:** XXIII Summer Olympic Games
11 News
21 Nightly Business Report
31 Under Sail

8:00
2 AfterMASH
4 A-Team
5 P.M. Magazine
9 News 9: Prime Time
11 **Baseball:** Yankees vs. Milwaukee Brewers
13 Nova (cc)
21 The Pallisers (Part 15)
31 Powerhouse
H **Movie:** An Officer and a Gentleman
N **Movie:** That'll Be the Day
S **Movie:** Reds

8:30
2 Domestic Life
5 Carol Burnett
9 **Baseball:** Mets vs. St. Louis Cardinals
31 Mobile Jazz

9:00
2 **Movie:** A Small Circle of Friends (1980). Brad Davis, Karen Allen.
4 Crazy Dan
5 Merv Griffin
13 Vietnam: A Television History
21 Masterpiece Theatre: To Serve Them All My Days (Part 7) (cc)
W **Movie:** Homework

9:30
31 Exiles

10:00
4 Remington Steele
5 News
13 Great Railway Journeys
21 All the Special Children
31 Vietnam: A Television History
N **Movie:** Stardust

10:15
H Getting Even

10:30
11 News
W **Movie:** Stark Raving Mad

11:00
2 4 11 News
5 Taxi
9 Phil Silvers Show
13 Intercom
21 International Edition

11:30
2 McGarrett
4 Tonight
5 Baretta
9 Burns and Allen
11 Odd Couple
21 Latenight America
H **Movie:** Easy Money
S **Movie:** "10"

12 **MIDNIGHT**
7 News
9 Hawaii Five-O
11 Honeymooners
N **Movie:** Moonlighting
W Diana Ross

12:30
2 Columbo
4 David Letterman
5 Thicke of the Night
7 **Special:** XXIII Summer Olympic Games
11 Star Trek

1:00
9 The Saint

1:15
H **Movie:** The Big Brawl

1:30
4 Mary Tyler Moore
11 News

1:40
S Night of at Least One Dozen Stars

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** The Devil's Own (1967). Kay Walsh.
7 Entertainment Tonight
9 Joe Franklin
11 **Movie:** The Carnation Killer (1973). Norman Eshley.
W **Movie:** Brimstone and Treacle

2:30
4 Mary Tyler Moore
7 **Movie:** Buckskin Frontier. Lee J. Cobb.

2:40
S **Movie:** Humongous

2:55
H **Movie:** The Octagon

3:00
4 Bob Newhart
9 **Movie:** Night Without Stars (1953). David Farrar.

3:30
4 Bob Newhart
11 One Step Beyond
W **Movie:** Magical Mystery Tour

3:57
5 Surgsat

4:00
4 Here's Lucy
11 Life of Riley

4:15
S **Movie:** The Toy

4:27
5 Eyesat

4:30
4 More Real People
11 Abbott & Costello

4:33
5 Eyesat

4:45
H **Movie:** Wavelength

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin

Weekend, July 28 - 29

Sat., July 28

6:00
- **2** Patchwork Family
- **4** Carrascolendas
- **5** Pattern for Living
- **11** Aprenda Ingles
- **H** **Movie:** Wavelength

6:30
- **4** Villa Alegre
- **5** Insight
- **11** Gigglesnort Hotel
- **S** Somewhere in Time

7:00
- **2** Captain Kangaroo
- **4** One of a Kind
- **5** World Tomorrow
- **7** Davey and Goliath
- **9** News
- **11** Return to the Planet of the Apes

7:30
- **4** LBS Children's Theatre
- **5** Bullwinkle
- **7** Little Prince
- **9** Newark and Reality
- **11** Pink Panther
- **13** Wall $treet Week
- **H** Fraggle Rock

8:00
- **2** Charlie Brown and Snoopy
- **4** Flintstone Funnies
- **5** Wonderama
- **7** Monchichis/Little Rascals/Richie Rich
- **9** Christopher Closeup
- **11** Tom & Jerry
- **13** MacNeil/Lehrer Newshour
- **H** **Movie:** Eddie and the Cruisers

8:30
- **2** Saturday Supercade
- **4** Shirt Tales
- **5** America's Top Ten
- **9** Meet the Mayors
- **11** Herald of Truth
- **S** **Movie:** Soldiers Three

9:00
- **4** Smurfs
- **5** Star Search
- **7** New Scooby & Scrappy Doo
- **9** Nine on New Jersey
- **11** Hee Haw
- **13** Washington Week in Review

9:30
- **2** Dungeons and Dragons
- **7** Pac-Man/Amazing Rubik Cube
- **9** Davey and Goliath
- **13** McLaughlin Group

10:00
- **2** Tarzan: Lord of the Jungle
- **5** Saturday Morning
- **9** Superstars of Wrestling
- **11** This Is the USFL
- **13** Inside Story
- **H** Coming Attractions
- **S** **Movie:** The Horizontal Lieutenant
- **W** **Movie:** Ghost Rider

10:30
- **2** Bugs Bunny/Road Runner
- **4** Alvin and the Chipmunks
- **7** Littles
- **11** **Movie:** Jitterbugs (1943). Stan Laurel, Oliver Hardy.
- **13** Mainstream
- **H** Howard Hughes: The Inside Story

11:00
- **4** Mr. T
- **7** Puppy/Scooby Doo (cc)
- **9** Hardy Boys/Nancy Drew Mysteries
- **13** America's Black Forum

11:30
- **4** Amazing Spider Man and the Incredible Hulk
- **13** Presente
- **H** **Movie:** Tempest
- **S** **Movie:** Reds
- **W** **Movie:** Harry Tracy

12:00 **NOON**
- **2** Biskitts
- **5** Fame
- **7** Weekend Specials
- **9** Greatest American Hero
- **11** Lifestyles of the Rich and Famous
- **13** Open Mind
- **21** Gourmet Cooking

12:30
- **2** Benji, Zax and the Alien Prince
- **4** Thundarr the Barbarian
- **7** American Bandstand
- **13** Matinee at the Bijou: One Frightened Night (1935). Hedda Hopper.
- **21** Do It Yourself

1:00
- **2** New Fat Albert
- **4** Baseball Bunch
- **5** Dance Show
- **9** **Movie:** Moonfleet (1955). Stewart Granger, George Sanders.
- **11** **Movie:** Planet of the Dinosaurs (1968). James Whitworth, Pamela Bottaro.
- **21** Victory Garden

1:30
- **2** Children's Film Festival
- **4** Fight Back
- **7** Greatest Sports Legends
- **21** Square Foot Gardening
- **W** **Baseball:** Mets vs. Chicago Cubs

2:00
- **2** Kidsworld
- **4** Major League Baseball Game of the Week: TBA
- **5** Starsky and Hutch
- **7** **Movie: A** Truce of Terror (1966). Steve Forrest, John Gavin.
- **13** All New This Old House (cc)
- **21** Motorweek
- **H** **Movie:** Bear Island

2:30
- **2** Public Hearing
- **13** Last Chance Garage (cc)
- **21** Gourmet Cooking

3:00
- **2** **Auto Racing:** International Race of Champions
- **5** **Movie:** Challenge of the Masters. Chen Kuan-Tai, Lui Chia Hui.
- **7** Wide World of Sports
- **9** **Movie:** Soldier Blue (1970). Candice Bergen, Peter Strauss.
- **11** **Movie:** The Frozen Dead (1967). Dana Andrews, Anna Polk.
- **13** National Geographic Special: Love Those Trains (cc)
- **21** Do It Yourself
- **S** Jamboree in the Hills II

3:30
- **21** Victory Garden

4:00
- **2** **Golf:** Sammy Davis Jr. Greater Hartford Open
- **13** A Walk Through the 20th Century (cc)
- **21** Square Foot Gardening
- **31** *Money Makers III*
- **H** **Movie:** Eddie and the Cruisers
- **W** **Movie:** Stuckey's Last Stand

4:30
- **21** Motorweek
- **31** Mobile Jazz
- **S** **Movie:** Somewhere In Time

5:00
- **4** **Special:** NFL's Best Ever: "The Professionals"
- **5** Mission: Impossible
- **9** Top 40 Videos
- **11** CHiPs
- **13** Soundstage
- **21** Sesame Street (cc)

5:30
- **31** Lawmakers

6:00
- **2** Channel 2 the People
- **4** News
- **5** Baretta
- **9** Racing From Belmont
- **11** Star Trek
- **13** Odyssey
- **21** National Geographic Special: Love Those Trains (cc)
- **31** Searching
- **H** Yesteryear
- **W** **Movie:** The Best Little Whorehouse in Texas

6:30
- **2** **4** **7** News
- **9** In Search Of
- **31** European Journal
- **S** **Movie:** Swamp Thing

7:00
- **2** News
- **4** Prime of Your Life
- **5** Too Close for Comfort
- **7** Weekend Style
- **9** News 9: Weekend
- **11** Dance Fever
- **13** Family Classics: The Legend of Robin Hood
- **21** Inside Albany
- **31** ColorSounds
- **H** Coming Attractions

7:30
- **2** Muppets
- **4** This Is Your Life
- **5** All in the Family
- **7** **Special:** XXIII Summer Olympic Games (cc)
- **9** In the Black. The causes and solutions of economic problems are probed
- **11** At the Movies
- **13** Wild America (cc)
- **21** Wall $treet Week
- **31** What Price *Employment?*
- **H** **Movie:** Wavelength

8:00
- **2** **Special:** Bugs Bunny's Mad World of Television
- **4** Diff'rent Strokes
- **5** On Stage America
- **9** **Movie:** Keys of the Kingdom (1945). Gregory Peck, Thomas Mitchell. Based on A.J. Cronin's novel of a Scottish missionary in China whose humanitarian efforts triumph over hostile forces.
- **11** **Movie:** Seconds (1966). Rock Hudson, John Randolph.
- **13** Nature of Things
- **21** Great Performances: Buddenbrooks (Part 6) (cc)
- **31** Reading Rainbow
- **N** **Movie:** The Compleat Beatles
- **S** **Movie:** The Last American Virgin
- **W** **Movie:** Heartaches

8:30
- **2** **Movie:** The Rose (1979). Bette Midler, Alan Bates. A female rock superstar makes a desperate attempt to take control of her life.
- **4** Jennifer Slept Here
- **31** Little People. A sensitive look at dwarfs.

9:00
- **4** Mama's Family.
- **13** Something's Got to Give
- **21** Olympic Arts: A Day in the Country
- **31** Bernstein/Beethoven
- **H** **Movie:** The Big Brawl

9:30
- **4** People Are Funny
- **31** Mystery!: The Limbo Connection

9:40
- **W** Richard Brown

10:00
- **4** Rousters
- **5** **11** News
- **13** Sneak Previews
- **21** Austin City Limits
- **N** **Movie:** That'll Be The Day
- **S** Paper Chase: The Second Year
- **W** **Movie:** Harry Tracy

10:30
- **5** Black News
- **11** Wall Street Journal Report
- **13** **Movie:** Hands Across The Table (1935). Carol Lombard, Fred MacMurray.
- **31** ColorSounds

11:00
- **2** **4** **7** News
- **5** **Movie:** Now Voyager (1942). Bette Davis, Paul Henreid.
- **9** Jackie Gleason
- **11** Odd Couple
- **21** ColorSounds
- **H** Not *Necessarily* the News
- **S** Best of Bizarre (cc)

11:30
- **4** Saturday Night Live

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9 Racing From Yonkers
11 Honeymooners
H Billy Crystal: A Comic's Line
S **Movie:** Vigilante

11:45
2 Sports People
7 **Movie:** M*A*S*H (1970). Donald Sutherland, Elliot Gould.

12 **MIDNIGHT**
2 **Movie:** Airport (1970). Dean Martin, Burt Lancaster
9 Championship Wrestling
11 Streets of San Francisco
N **Movie:** Stardust
W **Movie:** Lady on the Bus

12:35
H **Movie:** National Lampoon's Animal House

1:00
4 Rock Palace
9 **Movie:** Eye of the Devil (1967). Deborah Kerr, David Niven.
11 Twilight Zone

1:05
S Gallagher

1:20
5 **Movie:** Midnight Cowboy (1969). Dustin Hoffman, Jon Voigt.

1:30
11 News
W **Movie:** Jekyll and Hide . . Together Again

1:50
7 **Movie:** Sergeant Deadhead (1965). Frankie Avalon.

2:00
4 Rock-n-America
11 Space: 1999

2:05
S **Movie:** "10"

2:30
H **Movie:** Easy Money

2:54
2 Music Magazine

3:00
4 Mary Tyler Moore
9 **Movie:** Mr. 880 (1950). Edmund Gwenn, Burt Lancaster.
11 Twilight Zone
W **Movie:** Heartaches

3:24
2 **Movie:** Hatari (1962). John Wayne

3:30
4 Mary Tyler Moore
11 One Step Beyond

3:50
H **Movie:** An Officer and a Gentleman

4:00
4 Gavin/Lott
11 Life of Riley

4:15
H **Movie:** Draw! (cc)
S **Movie:** Swamp Thing

4:20
2 **Movie:** Charlie Varrick (1973). Walter Matthau, Joe Don Baker

4:30
11 Abbott & Costello

5:00
9 News
11 Biography

5:30
9 Newark and Reality
11 Christopher Closeup

5:45
11 Davey and Goliath

5:50
5 Time for Timothy

Sun., July 29

6:00
9 New Jersey Report
11 News
H **Movie:** Strange Brew
S Thunderbirds 2086

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom

7:00
2 Captain Kangaroo
4 Joy of Gardening
5 Hour of Power (cc)
7 Faith for Today
9 Point of View
11 Old Time Gospel Hour

7:30
4 Journey to Adventure
7 This Is the Life
9 TBA
13 Mister Rogers
H **Movie:** Swamp Thing
S Tubby the Tuba

8:00
2 Way to Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)

8:30
2 For Our Times
4 Music City USA
7 Channel 7 Special Report
9 Day of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 Miller's Court
7 Tiempo
9 Oral Roberts
11 Black Star
13 Sesame Street (cc)
H **Movie:** Smokey and the Bandit, Part 3
S Faerie Tale Theatre (cc)

9:30
4 Positively Black
5 **Movie:** Treasure of the Piranha (1979). Lee Majors, Karen Black
7 Entertainment This Week
9 Point of View
11 Jackson 5ive

10:00
4 Latin Tempo
11 Insight
9 Mass
11 Three Stooges
13 Mister Rogers

10:30
2 Face the Nation
4 Visiones
7 This Week With David Brinkley
9 That's the Spirit
11 **Movie:** Abbott and Costello in Society (1944). Bud Abbott, Lou Costello.
13 Wild America (cc)
H Hollywood Clowns

11:00
2 Taking Advantage
4 First Estate
9 Make Peace With Nature
13 High Feather

11:30
2 Newsmakers
4 Today in New York
5 **Movie:** Tarzan and the Green Goddess (1938). Herman Brix.
7 **Special:** XXIII Summer Olympic Games
9 Rex Humbard
13 Family Classics: The Legend of Robin Hood
H Fraggle Rock

12 **NOON**
2 Channel 2 the People
4 News 4orum
9 Robert Schuller (cc)
11 **Movie:** The Return of Maxwell Smart (1980). Don Adams, Rhonda Fleming.
13 Nova (cc)
21 Six-Gun Heroes
H **Movie:** A Dog of Flanders
S Paper Chase: The Second Year
W **Movie:** Magical Mystery Tour

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press

12:45
5 **Movie:** Convoy (1978). Kris Kristofferson, Ali MacGraw

1:00
2 **Auto Racing:** Talledega 500
4 **Special:** 1984 Cadillac Cup Polo Championship
9 **Baseball:** Mets vs. Chicago Cubs
13 Great Performances: Buddenbrooks (Part 6)
21 National Geographic Special: Love Those Trains (cc)
S **Movie:** Mr. Imperium
W **Movie:** Staying Alive

2:00
11 This Week in Baseball
13 In Residence: The Beaux Arts Trio
21 Nature of Things
H **Movie:** Strange Brew

2:30
4 **Special:** Steeplechase Day . . . Atlanta, Georgia
11 **Baseball:** Yankees vs. Chicago White Sox

2:45
5 **Movie:** Adventures of Don Juan (1949) Errol Flynn, Viveca Lindfors.

3:00
4 **Special:** College National Finals Rodeo
13 A Day in the Country
21 Rod and Reel
S Diana Ross From Central Park
W **Movie:** Octopussy

3:30
21 Sneak Previews
H **Movie:** Swamp Thing

3:45
9 Kiner's Korner

4:00
4 Sportsworld
9 **Baseball:** Mets vs. Chicago Cubs
13 Tony Brown's Journal
21 Matinee at the Bijou: It's a Joke, Son (1947). Kenny Delmar.
31 Washington Week in Review
13 Enterprise (cc)
31 Lawmakers

4:30
2 **Golf:** Sammy Davis Jr. Greater Hartford Open

5:00
5 Fame
13 Innovation
31 Inside Story
H Donna—A Hot Summer Night
S **Movie:** The Sea Wolves

5:30
4 **Special:** Be There, Be Counted. An informative look at the important aspects of the political process.
11 **Movie:** Bobbie Jo and the Outlaw (1976). Lynda Carter.
13 Firing Line
21 TBA
31 Cityscope
W **Movie:** The End of August

6:00
2 4 7 News
5 **Movie:** Game of Death II. Bruce Lee.
21 Stephane Grappelli in New Orleans
31 All About TV
H **Movie:** Smokey and the Bandit, Part 3

6:30
2 4 7 News
13 Agronsky and Company
31 Searching

6:45
9 Kiner's Korner

7:00
2 60 Minutes
4 Summer Sunday, USA
7 **Special:** XXIII Summer Olympic Games (cc)
9 Switch
11 Solid Gold
13 21 Inside Albany
31 Rebop
S Faerie Tale Theatre

7:30
13 New Tech Times
21 McLaughlin Group
31 Taylor Chain II: A Story of Collective Bargaining
H Fraggle Rock
W **Movie:** Gregory's Girl

8:00
2 Goodnight, Beantown
4 Knight Rider
5 Star Search
9 Straight Talk
11 Lifestyles of the Rich and Famous
13 Odyssey
21 Mystery! Dying Day (Part 2) (cc)
31 Reading Rainbow
H Rich Little—Come Laugh With Me
N **Movie:** Beyond Resonable Doubt
S **Movie:** An Officer and a Gentleman (cc)

8:30
2 Four Seasons
31 Making of a Continent

9:00
2 Jeffersons
4 **Movie:** Women of San Quentin (1983). Stella Stevens, Debbie Allen. An elite corps of female prison guards face overwhelming physical and emotional challenges.
5 Merv Griffin
9 New Jersey Report
11 Lou Grant
13 Masterpiece Theatre: To Serve Them All My Days (cc)
21 **Movie:** Champagne Waltz (1937). Fred MacMurray, Gladys Swarthout.
H **Movie:** The Survivors
W **Movie:** The Last American Virgin

9:30
2 Alice
9 Meet the Mayors
31 Screenwriters/Words Into Image

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Butterflies
31 Videoville
N **Movie:** The Bride Wore Black

10:05
S Best of the Big Laff Off

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python's Flying Circus
21 Good Neighbors

11:00
2 4 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Squatters
H Getting Even: Victims Fight Back
S **Movie:** My Tutor
W **Movie:** The Compleat Beatles

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
13 Soundings

11:45
2 Sports Update
4 **Movie:** Off Sides (1984). Tony Randall.

12 **MIDNIGHT**
2 Rockford Files
7 News
9 **Movie:** A Place for Lovers (1969). Faye Dunaway, Marcello Mastroianni.
11 Star Trek
N **Movie:** Heads or Tails

12:05
H **Movie:** Heartaches

12:45
7 Eyewitness Sports Special
S **Movie:** The Challenge

1:00
2 Barnaby Jones
7 **Movie:** Conquest of the Planet of the Apes (1972). Roddy McDowell, Don Murray.
11 Twilight Zone
W **Movie:** Staying Alive

1:30
5 **Special:** To Light a Candle
11 News

1:40
H **Movie:** My Tutor

1:45
4 Mary Tyler Moore

2:00
2 News
9 Return of the Saint
11 Wall Street Journal Report

2:15
4 Positively Black

2:30
11 **Movie:** 'Jock' Petersen (1975). Jack Thompson.

2:40
S **Movie:** An Officer and a Gentleman (cc)

2:45
4 First Estate

2:55
7 **Movie:** How to Stuff a Wild Bikini (1965). Annette Funicello.

3:00
9 **Movie:** Torpedo Bay (1964). James Mason, Lilli Palmer.

3:25
H **Movie:** Bad Boys

4:30
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography
S **Movie:** The Real Glory

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
H Coming Attractions

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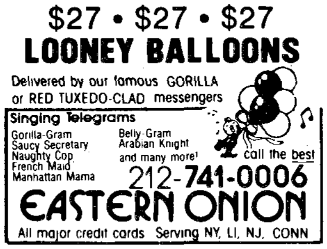
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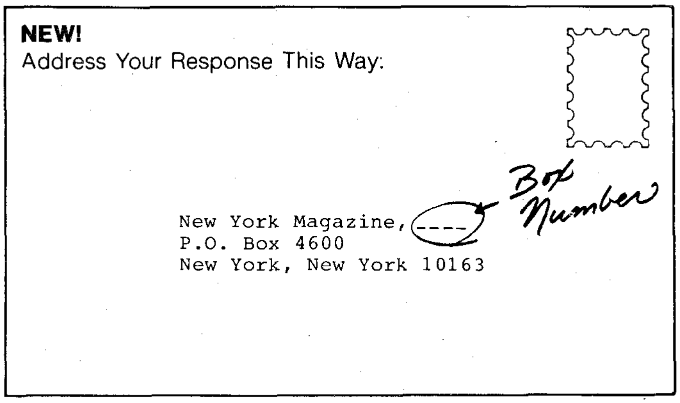

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Petite, Long Brown Hair—Waistline 20 inches, oriental, exotic look, warm personality, very feminine, interested in meeting healthy gentleman, 35-45, professional or executive. Send photo, will return. NYM F816.

Happy, Secure, Pretty—38, WASP, seeks successful man for solid relationship, fine if you have kids. Bio, photo. NYM E251

Distinguished Rascal—A mature, successful and affluent businesss exec, salt and pepper hair, trim and vigorous, 5'11"and an active 55. Jewish, white, divorced, is intelligent and sophisticated, smokes and drinks and loves life and his work but will make time to establish a relationship with the right female! If you are warm, caring, attractive, soft, feminine, trim, not over 5'6" and under 40, please send snapshot and phone number. NYM C698.

Lois Lane Seeks Clark Kent—Attractive designer seeks debonair bachelor, hero-type to be swept away, 30-40. Photo. NYM F837.

Improving My Life—Want to join me? I'm a Jewish male, 28, financial editor, and am shy, inexperienced with women and overweight. I'm working to change all that! I like New York City, seafood, country drives, honesty, all types of music; Broadway, walks and tennis, especially Jimmy Connors. Come have fun with me. NYM F840.

Tall, Attractive, Intelligent—Career woman, 38, would like to meet warm, financially secure male who enjoys being with a woman; shares humor, creative outlook on life; and likes mountains, music, children, travel and good food. NYM F846.

Beautiful Woman Only—21-26, Jewish, live in LI, Queens, sophisticated, intelligent, sexy, who seeks a successful, athletically-built, dynamic, handsome, Jewish attorney, 32, who has it all. Phone and photo, please. NYM F854.

Tall, Tan, Terrific—Very attractive, black-American, female professional, 34, world-traveled, well-educated, multi-lingual, seeks professional man, 30-40, who also enjoys fine cuisine, interesting conversation, the arts and tropical beaches. Receptive to other ethnic groups and cultures. Reliability and self-assurance a must and photo, please. NYM F848.

To Special Black Lady—I seek one very special black lady, beautiful in both body and soul to share quiet times, fun times, travel, and all the best things in life. Possible extended relationship. I'm a warm, romantic, handsome, poetic, adventurous, financially secure male. I hope to hear from you, special woman. I will return your picture, I promise. NYM E238.

Spiritual/Artistic Sensibilities—Chic black lady, 35, seeks affluent, erudite male, any race, living luxury life. Photo. NYM F849.

English Knight—40, Seeks young princess. Sir Richard will protect you from all life's dragons. Photo, Please. NYM F850.

Olympian Wanted—Greek-American Aphrodite/Athena, 29, Ivy-educated, seeks Apollo/Adonis, to turn Greek tragedy into Greek comedy, mortals need not apply. Letter/photo. NYM F851.

I Have A Lot To Offer—The right man! vivacious, very attractive, Jewish, 35 with no ties, 5'5", 128 lbs. Seeking a man, 38-48, Jewish, good-looking, stable in his life and career. NYM C710.

Cute, Warm, Understanding—Bright, down-to-earth, professional Jewish woman, 34. Seeks sensitive, bright, emotionally secure, slim, non-smoking male, 30-40. NYM C672.

Attractive Jewish Male—42-years-young, slim, 5'7", successful, positive outlook. Like to meet pretty, smart, humorous, understanding woman, 30-40. Photo, bio, phone, please. NYM C673.

Stop And Read—27, N.J., exec, Jewish male seeks bright, fun-loving, petite, 22-30, Jewish female for relationship. Bio/photo/phone, please. NYM E239.

Initial Public Offering—Jewish, single male, 30, 5'10", athletic, native NY, Wall Street lawyer. Excels at organization. Usual risk factors, but solid debt-equity ratio and high growth potential. Seeks bright, happy, Jewish woman, 25-35, who loved camp and will use best efforts to provide inspiration for, and instruction in, new ventures away from office; especially sports, travel, but diversification welcomed. No back log, substantial yield. Phone, photo. NYM E240.

A Good Man Is Hard To Find—Why should it be so for a warm-hearted, pretty, blue-eyed blonde, 31, with a successful publishing career but longing for a family of her own? My good man would be successful, well-balanced, loving and perhaps share interests in sailing, skiing, travel and exploring NYC. Take a chance, try writing. NYM F959.

Very Attractive—Professional female, 31, good sense of humor and style, enjoys the arts, sports, movies and adventure. Seeks handsome intelligent, witty, successful, professional man, 29-40, for honest and caring relationship. Photo and phone. NYM F853.

Blue Eyes—Handsome, athletic, sensitive, successful Jewish male, 30, seeks slim, romantic, attractive, fun-loving, intelligent, playful, non-smoking female to share life's adventures. NYM E241.

Handsome, Successful Lawyer—40's, fit, 5'11", enjoys country house, tennis, travel seeks pretty, athletic, lady for relationship. Photo. NYM E242.

Handsome, Latter 40's—Blue-eyed, white male, cultured, many interests. Would like to meet good-looking woman, 28 to late-30's, who is warm, loving, affectionate, devoted, for possible lasting relationship. Include phone number. NYM F855.

Alluring Woman—Bright, spirited writer/exec, 30's, seeks very attractive exciting, successful, self-aware man, 30-43, to share creativity, joy, love. Photo, please. NYM F856.

Ct. Businessman, 5'11"—48, handsome, trim, sincere, lives on Sound, 1 hour to NYC. Interests: theater, sailing, skiing, travel. Seeks career/business woman, attractive, kind, preferably full-figured for lasting relationship. Bio, recent photo, phone. NYM F857.

Seeking Friendship First—With bright, caring man, for lasting partnership. I'm an attractive lady, 35, 5'2", who loves Europe and the arts. Phone/bio. NYM F858.

AAA—Affluent, admirable, adventurer. WASP, financier, great-looking, flexible, well-traveled, 45, divorced. Seeks successful, high-quality, beautiful woman, 23-36, desiring meaningful relationship. NYM F859.

I Am Extremely Attractive—Slim, bright, professional woman with a lot to offer the right man. Looking for that wonderful guy: attractive, successful, Jewish, 30-36. Do you exist? Bio/photo. NYM F860.

Tender, Tasteful Temptress—46, white, wishes to meet tall, terriffic, together guy for tangible relationship. Phone/bio. NYM F861.

Handsome, Cultured Male—33, wants warm, pretty, slim, smart woman with European values and act together. Photo not needed, trust is. Please write. NYM F864.

Bright, Attractive, Charming—Successful career-woman, 35, looking for intelligent, financially secure, non-smoking man with a sense of humor and romance in his soul. Write and tell me about yourself. NYM F865.

Sensitive, Warm, Loving—Jewish Doctor, 36, never married, seeks bright, slim, professional female for lasting relationship. Photo, phone, bio. NYM F879.

STRICTLY PERSONALS

Petite And Pretty—Professional Jewish female, Westchester, enjoys tennis, theater, music, travel. Seeks compatible, single, Jewish man, 50-60, who is financially and emotionally secure. NYM F866.

Attractive, Jewish Female—40, looking for male, 40's, for meaningful relationship. Photo/phone, please. NYM C674.

Are You Down To Earth?—Like to eat home? Drive a Ford? Don't call me. I've been described as attractive and in my *early-30's, and somewhere between* Gustav Mahler and Jim Ignatowski. Photo and phone. NYM F867.

Beauty, Brains and Wit—Female, 39, smoker, seeks exceptional male. Photo/bio a must. PO Box 48, NYC 10044.

You Won't be Sorry—Handsome, Jewish male, professional, 29, seeks looks, class and heart from female counterpart, 21-32, photo and note a must. All responses will be answered. NYM F869.

Comedy Writer—Gourmet, 27, Jewish male 6'2", 250 lbs, newly de-cohabitated, brilliant, kind, supportive. Rent with option to buy. NYM F870.

Petite, Vivacious, Warm—Wonderful woman, mid-40's with a zest for life and a great sense of humor would like to meet a distinguished gentleman, 50-65, to share conversation, fine dining, theater and many more pleasures. NYM F871.

Successful Artist—With all of the virtues and some of the vices, white, seeks exciting woman, 5'4" and over, 30-40, no children, who lives in Manhattan, to share it all. Bio/photo/phone. NYM F872.

Cure Summer Blues—28, pretty, separated, professional, warm, Jewish woman. Seeks non-sexist attractive, fun male counterpart, 28-35, to enjoy life with. Photo/note/phone. NYM F874.

Expatriate Filmmaker Returned—52, seeks lovely, international-minded woman, 35-42, phone, photo. NYM F875.

Pretty, 36, Female—Peace Corps. veteran, successful investment banker, seeks man who appreciates nature, cooking and a competent woman. NYM G630.

Spirited, Cultured, Westchester—WASP female. Attractive, family-oriented, witty. City/country, ski, tennis, dance. Seeks professional, 40-55, male counterpart. Photo and letter. NYM F876.

A Gutsy Gal—Places an ad. Looking for a guy 60ish, Jewish, with a zest for living, caring. Warm, sensitive, attractive gal, widow, financially secure but worthless without you. Let's talk. NYM G631.

Rumor!—Male 33, on homestretch of science Ph.D, thinks a candid, in-control attractive career woman, 25-34, with integrity and wit is anxious to meet someone of similar caliber and intellect for relationship. Bio/photo/phone. NYM E245.

Pretty Teacher, 32—5'4", 103, seeks preppy-type, witty male, 26-36, slim, attractive with charm. Photo. NYM G632.

New To NY—Brainy beauty, 32, loves music, films, outdoors, travel, seeks gentle, articulate, altruistic, bright, professional, male, Jewish, feminist sweetheart, 25-35, with integrity and wit. Please, no smokers or fat guys. Photo if possible. NYM F877.

Caring, Attractive Professional—West-Indian woman, 43, non-smoker, seeks mature, sincere, professional man for lasting relationship. Race unimportant. NYM F878.

Lady Shopkeeper With Cat—Living near beach, Northshore, Western Suffolk. Mid-40's (cat much younger), nice looking (cat average), smoker (not cat). Likes usual indoor/outdoor activities. Seeks low-key (not too low), bright, friendly man to help count pebbles on the beach (cat refuses). NYM E246.

Bright, Sensitive, Lawyer—Jewish male, 28, charming, handsome, 6', slim, serious yet humorous, loves the arts, seeks attractive, bright, articulate woman, 21-28. Photo, note. NYM F880.

All Baroque Music—And all nature delight me. Arts Education directress, 40's, seeks to share hiking, tennis, films with subtitles, and adventures. NYM F881.

Marriage/Family Oriented—32, female, warm sensitive, Ivy-educated, very attractive, looking for warm, sensitive, financially secure, Jewish male, 30-40, who has traditional values. Bio/photo/phone, a must, please. NYM E248.

Sixties-Generation, Male Counterpart—Wanted by attractive, warm, professional woman, 33, bright, liberal-minded, reliable, interesting. Penchant for the arts and social sciences, baseball, beards and beach. Seeks tolerant, like-minded man, 30's, interested in consistent relationship, and open to marriage. NYM F882.

White, Attractive, Intelligent—Sparkling woman, 23, not into hanging out at bars. Seeks same type in male, 30-45, financially successful, tall and slim. Photo a must. NYM G633.

Italo-American Professional Woman—47, attractive, 5'7", warm, caring, workaholic with tradition, love of family, seeks similar, tall, successful, mature, professional man, 45-55, to share city and country life. NYM F883.

Raven-Haired Beauty—Petite, physically fit, high-powered real estate attorney, 38, elegant, cultured, urbane, sensitive, zany; loves opera, dancing, intimate country weekends; seeks handsome, sensual, extremely successful professional or businessman (man with no small children, please), non-smoker, 35-48, able to make commitment. Photo/phone. NYM G634.

Sincere, Athletic, Fun-Loving—Physician, 27, 5'4". Seeks slender, intelligent, attractive female. NYM C675.

Single, Jewish Male—30, angelic qualities, seeks desirous woman for commitment. NYM F885.

Jane Seeks Tarzan—Jane is very pretty, petite, 31, Jewish, blue-eyed blonde, vivacious, passionate, sensitive, intelligent, successful in her own business and looks outrageous in her leotard. Passions include her work, skiing, tennis, computers, her friends, laughter, giving, caring and sharing. Tarzan should be her match, over 6', 30-40, and ready to swing through the jungle as a quality team. Photo, bio. NYM F886.

Handsome, Jewish Guy—CPA, 26, 6'2", blonde hair, blue eyes, seeks relationship with sincere, pretty, Jewish woman, 22-27. Photo, bio, phone, please. NYM F887.

Sensitive, Intelligent, Successful—Jewish male, 6', low 30's, into horseback riding, rafting, travel and dance. Looking for that special female, 25-30, for magical relationship. Phone, photo. NYM C678.

Fun, Romantic, Beautiful—Fashion executive, late 20's, seeks tall, very handsome, professional man up to age 35 for warm, sincere relationship. Photo, bio and phone. NYM G635.

The Search Is On!—I'm tall, willowy, wise, witty, winsome and a young-54. Seeking warm, maternal male interested in life, people, play. Provide details, interests, phone. NYM F888.

Intelligent, Humorous, Understanding—And very handsome woman, 62, 5'5 1/2", 125 lbs., looking for interesting and financially successful man to share interests and develop a relationship with the possibility of marriage. Send photo, bio, and phone. NYM F889.

Painter And Art Historian—31, 5'9", Texan, who has lost her accent, would like to meet trustworthy, professional man, 30-40, from similar upper-middle-class background, with an interest in art, to share life in New York City. Include self-portrait. NYM F890.

Beautiful "New Wave"—Opera singer with petite, shapely body, warm, loving heart and very successful career is looking for someone to share romantic moments off stage. Please be 28-38, handsome, single, financially secure with at least an interest in opera. Bio/photo/phone. NYM G637.

Pretty, Petite, Teacher—In Ct., 35, seeks handsome, sensitive man. Marriage-minded. Photo/note. NYM F891.

Professional Woman, 60—Jewish, weary of independent widowhood, wishes to rewed. Seeks gentleman, 65-70, similarly situated. NYM C689.

Vogue-Looks, Sensitive—Jewish Professional, 31, smart, seeks compatible, Jewish male. Letter, bio, phone. NYM F892

Sensitive, Sincere, Loving—Attractive, 27-year-old, successful, Jewish male seeks female counterpart. Could lead to permanent relationship. NYM G638.

Natural, Caring, Sensitive—L.I. man, 30, slim, attractive, seeks beautifully aware woman, trying to grow. Books, art, nature, music, yoga, meditation, nutrition, quiet times. NYM F893.

Jogging Journalist—34, 5'11", single, handsome, Manhattan WASP, seeks tall, slim, pretty, educated, non-smoking career woman-next-door, 26-34. Handwritten letter, photo and sense of humor all absolutely vital. NYM F894.

I Am A Simple Man—23. I am not wealthy nor successful. All I have to offer is love and understanding. NYM G639.

Sensuous, Sensitive, Secure Woman—38, looking for relationship with exceptional male. Bio/photo/phone. PO Box 8248, New York, New York, 10150.

Very Handsome, Sensitive—Jewish male, 31, 5'9", loves all sports (especially tennis), theater, traveling. Seeks trim, Jewish female, 25-30, with similar interests for love and marriage. Non-smoker. Photo, bio and home phone, please. NYM C691.

Bright, Sparkling Eyes—Mother, 36, petite, warm, passionate brunette loves music, theater, sports, the ocean and laughter. Seeks attractive, sincere, Jewish man, 38-48, witty, charming, tender, with the courage of his conviction. Bio, photo and phone. NYM G640.

I Am Looking For A Friend—And partner for life. A gentleman, 48-50's, that is athletic, sincere and well-built. I am a pretty, loving, sensuous, non-feminist, L.I. widow who loves cooking, dancing, tennis, golf, theater, music, painting and candlelight dining. Photo, phone, please. NYM G641.

Attractive, Oriental Male—Seeks bright, lively, pretty female for romance and lasting relationship. Am 31, warm, low-key, investment banker with varied interests. NYM F896.

Adventure For Two—Handsome, white male, 35, 6'2", successful executive has, due to unforeseen circumstances, an opening for a single, female friend with possibility of advancement to long-term relationship. Candidate must be tall, slim, pretty, model-type, 20-28 and like to travel. Details by mail and phone (photo nice). Respond promptly to NYM G642.

Exceptionally Nice Male—English, 35, 5'6", Billy Crystal look-alike, very sane, *humorous, educated, no dependents.* Hoping a female, who knew I would be along one day, will write. NYM F897.

Brilliant, Handsome, Loving—Businessman, scientist, 45, sensitive, intuitive, successful. Has been in love, needs it *again. Want very bright, sensitive, sexy,* honorable, beautiful, well-built woman with class, capable of emotional closeness without defensive hostility or busy love-life. NYM C690.

Bright Widow, Young 52—Jewish, seeks warm, caring, sincere male counterpart for lasting relationship. NYM G643.

Attractive, Christian Male—29, 5'8", slim. Intelligent financial analyst interested in travel, theater, good movies, classical music. Non-smoker and non-drinker with traditional values. NYM F898.

Striking, 5'9" Designer—30, Catholic, non-religious, seeks lasting relationship with tall, handsome, financially secure male, 30-36, who shares her passion for dancing, dining, arts, travel. Bio/photo/phone. NYM F899.

Woman Of International Flavor—Attractive, romantic, has passion for life, 38, 5'8", Sophia Loren build. Enjoys theater, dancing, cooking, baking. If you are bright, sincere, established, mature gentleman, 5'10" and up, 37-55, take a chance, I am. NYM G644.

Romantic Redhead—30's, with a passion for what's real, seeks tender, loving, mature relationship with divorced or widow*ed male, 40-50, who is at home with him*self and the world; can express genuine feelings and who has an irrepressible capacity to enjoy candlelit dinners, shooting stars, holding hands, scintillating humor and the woman he loves. NYM E249.

Attractive Physician—28, seeks slim, attractive woman, 25-38. NYM F895.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

All The Right Moves—Good-looking, adventurous, male health-professional, 35, recently relocated to NY area, hopes to lay down permanent roots, enjoys cycling, mystery movies, Mexican food, and visiting places that are off the beaten track. Would like to meet an attractive, outgoing, non-smoking woman, 20-33, with down-to-earth presence and upbeat outlook. Interested in hearing from someone who would not usually answer an ad. Photo appreciated. NYM E250.

Peace, Health, Happiness, Love—These are what I wish for, and a gentle, kind man to share them with my 8-year-old daughter and me. NYM F900.

Handsome, Successful Physician—36, with country estate in Jersey, seeks very pretty, non-smoking female, 25-35, with style, class and femininity for lasting relationship. Photo required. NYM G645.

There Is Somebody I'm Longing—To see, I hope that she turns out to be, caring, sharing, affectionate, tall (5'7" plus) intelligent, with a giant sense of humor, for this 50, 5'10", Jewish male. Just someone to watch over me. NYM E252.

Physician, Sincere, Sensitive—Successful, witty, handsome, athletic with varied interests, seeks a very beautiful, slim and buxom female, 21-30, who is sincere, warm, outgoing, for friendship, fun and relationship. Phone, photo, please. NYM F901.

New York Friend Wanted—Tiny, blonde, professional female, 23, seeks male mensch, to 30. Photo/bio/phone, please. NYM C692.

I Am Not Wealthy And I Don't—Look like Redford, I am comfortable, very good-looking, have an outstanding, outgoing personality with a sense of humor and believe in giving more than I get. I am 40, 5'9" and enjoy skiing, tennis, jogging, dining out, entertaining friends and being in love. I am looking for a sweetheart with similar qualities. Please write, I'm worth it. NYM E253.

Honest, Close And Mature—Involvement with me, a very sensitive attractive, 36-year-old professional male in East 60's, NYC. Want a pretty/sexy, slender female, under 33, who like me, is romantic, loves life, doesn't drug, plays golf/ski (or willing to learn), likes the country, Sunday brunches and my dog. Photo please, (thank you very much). NYM C693.

High Adventure—I thrill to the challenge of skiing, scuba, windsurfing, and mountaineering. Petite, attractive, 5'2", 26, Jewish, LI (Nassau) lady, computer professional. I also enjoy books, photography and travel. Would like to share both exciting times and quiet times with a non-smoking, professional man, 25-32, attractive, slim. Recent photo, bio, phone, please. NYM F902.

Attractive Male, 35—5'9", 175. Never married, successful. Still searching for that "special someone", 23 to 32, for good times and serious relationship. Bio/phone. NYM F903.

Must I Choose—Between looks and brains, kindness and strength, sincerity and humor, informality and class? If you're an under 48, over 5'9" male offering all of the above this 5'3", 37-year-old brunette wants to meet you. NYM G653.

Good-Looking Gentleman—Armenian, French, world traveled, professional 40, tall, slim, warm, secure, seeks pretty, sexy, shapely lady for close relationship. Send photo, age, etc. NYM G647.

Are You There?—Successful attorney, 46, tall, good-looking (would an adoring sister lie?), urbane, very intelligent, romantic and caring, seeks a special woman to share all of the good life. Please be appealing, responsive, sweet and someone who needs to love and be loved. A reasonable passion for travel, theatre, books and art would also be lovely. Detailed response and photo, please. NYM F905.

Good-Looking Male, 36—Seeks warm, sensuous female, 23-35. Phone/photo and/or cure for runners knee. NYM F906.

Woman Sailor—Attractive, female seeks fun-loving man, 37 plus, for relationship. I enjoy sailing, shore dinners and music. Your boat or mine. NYM C694.

I'm Nice, Normal, Sincere—And when that doesn't work, sarcastic. I'm bored by perfection, appreciate a fine humor. Love to ski, am 26, female. Photo would be nice. Trust your judgement. NYM G648.

Are You A Romantic—Successful, Jewish professional/businessman, 34-46, with traditional values? I am a pretty, professional, single Jewish female, 36, good conversationalist and excellent listener, who believes in "caring and sharing." Photo/phone. NYM C695.

Successful Photographer/Filmmaker—39, good-looking, athletic, gentle and caring. Seeks slim, attractive lady, 26-36, visually sensitive. Arts and/or business oriented. Photo/bio. NYM F907.

Successful, Handsome, Jewish—professional, 29, 5'8", seeks bright, slim, caring and sincere female for lasting relationship. Photo/bio. NYM F908.

Brooklyn Jew, 42—5'10", caring, intelligent, professional, seeks relationship with woman, 25-38. Photo. NYM G649.

Woman, 32—Enjoys music, computers, long walks. If friendship develops, lovely. If romance ensues, also lovely. If it bites the dust, at least we will have a good laugh. NYM G650.

Slim, Pretty And Athletic—30-year-old divorcee (WASP), one child, living in Bermuda, would enjoy the company of a sincere, lively and very intelligent man. Please send brief bio and photo. NYM F909.

Wanted: Extraordinary Woman—Extremely beautiful with a fashion-model's face and figure, 21-28, 5'6"-5'9", intelligent and self-reliant with a sense of humor who wants children and a great marriage. I'm late 30's, never married, handsome Italian-American, very successful at everything except at finding the right woman. If you're that special person, please send photo, bio and phone. NYM F910.

Intelligent, Handsome Man—29, successful, self-employed stock trader with wit and talent looking for intelligent, slim, attractive, Jewish woman under 30 interested in marriage. I have a lot to offer a sweet, unpretentious person with good taste and a good mind. Photo, phone, note. NYM F912.

My Standards Are High!—Is there a man of intelligence, wit and charm who values integrity, education, thoughtfulness, generosity and friendships in order to feel successful? You will not be disappointed if you apply with bio, photo and phone from Ct., Westchester or NY. NYM G651.

Jewish Male, 30—Good sense of humor, romantic, considerate, easygoing. I enjoy wining, dining, walks, talks. Seek Jewish female for loving, serious relationship. NYM F904.

East Side Man—38, divorced, WASP, weekend father, seeks bright, lively woman, 28-38. Are you well-read, witty, slightly conservative, ready to commit? Let's talk. Photo optional. NYM G652.

Vegetarian, Professional Man—37, very bright, sense of humor, attractive, seeks slender woman for carrot juice, Shakespeare-in-the-Park, walks in the country. Non-smoker. NYM F911.

You've Seen Me—In a cafe, at the theater and skiing in Aspen. I'm the tall, slim, beautiful, 30-year-old, blue-eyed blonde woman who got away. Here's your chance to discover I'm bright, fun, shy, warm, a bit crazy and looking for you. Phone, note. NYM G658.

Smart, Cute Woman 28—Likes books, nature, seeks witty, caring man, 28-35, for fun and more. NYM F914.

Very Pretty Westchesterite—Slim, youthful, 43, WASP, down-to-earth lady with brains and class, seeks well-groomed, successful gentleman with integrity and warm heart. NYM F915.

Exec Woman Invites Mellow Man—35-48, to celebrate warmth, wit, weekends, Bach, Braque and Borg. NYM F916.

Very Attractive, Jewish Widow—Excellent figure, sense of humor, paint in oils and capacity to enjoy. Previously married to professional. Seeks successful gentleman, 58-68. NYM G659.

Down-To-Earth, Honest, Open—Witty, athletic, super-bright, Jewish female who is 5'5", is nice and slim and has an exceptionally pretty face with a magnificent, warm smile. Would love to meet an attractive, witty, successful, open, considerate and warm, Jewish man, age 28-35, who is not afraid to be human and laugh at himself. Photo, phone, short bio. NYM G660.

Circa 1942, Female—Blonde, 5'7", attractive, personable, fun-loving, career-oriented. Enjoys travel, dining, dancing and finer things. Seeks urbane gentleman, 40 plus, with similar interests. NYM C699.

Tall, Attractive, Bright—Blonde, ex-Jewish princess wishes to meet tall, bright, attractive, Jewish prince, 45-55. Bio/phone. NYM G661.

Tall, Thin, Attractive Woman—Seeks male, 6' plus, 40, upbeat and creative. Photo. NYM F917.

Very Successful Attorney—In his late 40's seeks a Dolly Parton type of woman who is educated, attractive, Jewish, pleasant, non-aggressive, warm, giving, loving and sweet, 5'3" to 5'10", 27-44. Recent photo, please. NYM E256.

Real Good Catch—Wants tall, charming, marriage-minded lady, 32-45. NYM F923.

Opposites Do Not Attract—Only hot tamales need apply. Facts: you are 30-35, tall, a little Jewish, full of self-respect, a professional, a challenger, a discoverer and extremely handsome/adorable. Always a laugher you're slick, cool and a man of style. No pipe dreamers or creative writers. Photo, note and phone essential. NYM G654.

Successful Actor—Cute, caring, funny, Yale grad, has it all. Needs "the" lady to share it. Phone/photo. NYM C696.

Beautiful, Female Attorney—5'5", slender, classy, green-eyed brunette, 33, seeks male counterpart who shares passion for classical music, long walks, tennis, and romantic old-fashioned values. Bio/photo. NYM C703.

I Know You're Out There—You are a Jewish man, 24-29, who is intelligent, successful, very attractive, stable, tall, sincere and selective, who possesses a terrific sense of humor. I am a very special, fine, Jewish woman who possesses these same attributes and more. Stop hiding, I'd like to get to know you. Photo, phone, bio a must. NYM G655.

Still-Blooming 42—Intriguing, intrepid, green-eyed, worldly-wise, Jill-of-all-trades/lawyer-to-be (3L), hopes a smart, strong, accomplished man, 35-45, will respond to this ad. NYM C697.

Pretty, Sexy Redhead, 5'3"—40, successful, Manhattan business gal seeks a tall, attractive, charismatic, successful businessman, 45-55, who's looking for a relationship. No married men. NYM G656.

Outstanding Beauty, Inside and Out—Warm, Jewish, professional, artist, 5'5", enjoys the natural things in life, looking for successful, attractive, sensitive, intellectually curious man, 37-47, ready for relationship of sharing and caring. Brief bio, photo if possible. NYM E255.

Seeks Precious Jewel—Warm, romantic, handsome, adventurous, financially secure guy seeks one very precious jewel to cherish and share all the best things in life. I will return your picture, I promise. NYM G657.

Joan Collins Is Not—The only exciting 50-year-old woman. This attractive, petite, brunette dynamo, is vital and intelligent, adventurous and enthusiastic, cultured yet earthy. Coupled with a wicked sense of humor, a very romantic soul, and great warmth and sensitivity. Interests include art, antiques, theater and travel. I seek a financially secure, independent male partner-in-adventure. To life! Photo, phone and bio. NYM C700.

Have Heart, Will Risk—Warm, WASPy woman desires man. Brunette, 5', 41, divorced 1975, non-smoker. NYM G662.

Oriental Male, 36—Enjoys tennis, ski, sun and good food. Seeks pretty lady with pleasant personality. NYM F918

Handsome Jewish Male—31, warm, loving, caring. Seeks pretty, intelligent, sensitive female. I recently received masters degree and will begin actuary exams this fall. Recent photo, brief bio, phone appreciated. NYM C701.

Two Halves Make One Whole—Missing: Jewish man, 27-32, for warm, fun-loving, attractive woman, age 25. Photo, phone and bio. NYM C702.

STRICTLY PERSONALS

Stately, Good-looking Woman—Slim, Jewish professional with charm and radiance. Interests span classical to jazz, hiking, photography. Seeks tall, well-established single man, 35-48, to share interests old and new. NYM F919.

MIT Engineer—Attractive male, 29, tall, trim, non-smoker, recently arrived Westchester area. Seeks Ivy League female, Caucasian/oriental, attractive, professional, honest, funny, interesting, warm. I like books, spicy food, squash, conversation, museums, friends. Will consider short person. Photo helpful. P.O. Box 63, Irvington, NY 10533.

A Proper Bostonian—Transferred to LI. I'm 36, 6', 165 lbs., good-looking, have never been married (just haven't met the right lady, I guess). I spend my winters in Vermont skiing and my summers in Newport. Would like to meet an attractive, vivacious lady who can show me the finer things NY has to offer. Non-smoker preferred. Photo, phone, bio, please. PO Box 11185, Hauppauge, NY 11788.

Attractive, Successful Businessman—Christian, 54, 6', 175, non-smoker, enjoys golf, tennis, dining, travel. Great sense of humor. Seeks very attractive counterpart. Photo/phone. NYM F920.

East Meets West—Retired, Oriental businessman, early 50's. Intelligent and charismatic. Fascinated by American way of life. Enjoys finer things of both worlds. Loves to travel. Seeks meaningful friendship. NYM F921.

Help, This Is My First Ad!—I'm blonde, blue-eyed, 29, an international banker, 5'4", seeking an educated, caring successful man, 28-35, to share interests. Bio/ phone. NYM F922.

Erudite Male—Own business, jocular, creative, philosophical, 5'10", 45, writer, handsome, passionate; likes beach, dining, classical, hugs, books, travel, bicycling, children. Fit? Looker? "B" personality? Note/photo. Box 10, Roslyn, NY 11576.

Pretty MD, Flutist—NYC, 40, looking for a man who is quietly passionate. Photo irrelevant. NYM F924.

Summer Special—A woman for all seasons. Utterly adorable professional, 46, slim. Empty nest, full heart. Seeks laughter, caring, sharing it all, from the Mets to the Met. Note, phone, photo nice. NYM F925.

Successful, Professional, Handsome—Mid-30's, Jewish, self-made millionaire in television, non-sexist, loves music, dance, light tennis and skiing. Needs and deserves very intelligent, beautiful, sensuous, sensitive woman. Photo necessary. NYM G663.

29, Businesswoman—Likes fine dining, theater, foreign films. Photo. NYM G666.

Single Young Man—37, with much to make him happy-humor, strength, ideals, job (MD), looks; but lacking what most he needs, someone to love. Seeks single young woman in same jam. NYM F837.

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Businessman, International, 53—Seeks intelligent, cultured, attractive female partner, 36-48 (flexible). Bio, phone; photo optional. NYM G664.

Conn Businesswoman, 30—Attractive, affectionate, sincere. Seeks businessman, 30-40, who is caring, loving, and wants a relationship. Serious replies only. Please send photo, bio and phone. NYM F927.

Dutch Man Wanted—Good-looking, warm woman, 27, 5'4", seeks Dutch man, 30-35, who loves life and wants to share it. NYM F928.

Male, Nice-Looking, WASP, 42—Live LI. Seeks attractive woman, 25-45, for love and marriage. Phone. NYM G665.

Handsome, Intelligent, Athletic—27, warm, sensitive, enjoys theater, career, music, sports. Seeks female counterpart. Photo/bio. NYM F929.

Lovely, Woman Restaurateur—42, attractive, charming, intelligent, funny, not to mention modest. Loves everything from the Yankees to the Met, picnics to the Palm. Seeks male counterpart, 40's-50's for friendship, fun, possible relationship. Bio/ photo/phone. NYM F930.

Blonde, Blue-Eyed—French woman loves good food, good times and the arts. Amities. NYM F805.

Womanly Woman, Smile—Are you dreaming of sharing laughter, warmth, friendship? This calm yet vibrant, solid, considerate, accomplished, single Jewish man, a little past forty, yearns to pledge. Write a note and smile, it may bring you gladness. Non-smokers. Any background. NYM F819.

Jewish Male, 31—Seeks warm and sincere, Jewish female, 25-33. NYM F931.

Vivacious, Head-Turner—All attributes seeks secure male, 49 plus. NYM E234.

Non-Trivial Pursuitor—Sought for serious games with exceptional player! 5'8", 34, very attractive, intelligent, professional, Jewish woman, adventurous, honest, sincere, warm and humorous with eclectic interests, wants a male counterpart for the real thing. Letter/phone. NYM E233.

Shy, Sensitive Male—25, soon to be Wall St. attorney. Seeks Jewish woman, 22-28, for friendship and romance. NYM C704.

Intelligent, Attractive, Professional—Sophisticated, sensitive, warm, witty, Jewish female seeking same in tall, Jewish, white knight. Must be sincere and have a high sense of integrity. Age 30-38. Photo, phone, note. Doctor, lawyer, executive businessman preferred. NYM C681.

Not Errol Flynn—Am retired Marine officer, 50, smoker, Florida Panhandle, single, would like to meet educated, loyal lady, Christian, with independent means, 35-45, Photo/phone. NYM F698.

Intellectual Female, 35—Loving, many interests, petite, pretty. NYM F838.

Research Pathologist—51, widower, 5'8", with children, seeks educated, spontaneous, non-smoking, N.J. area woman, 39-47, of kindred spirit to develop a lasting relationship. Interests include music, bicycling, reading, woodworking, skiing, museums, Americana, crafts, travel, gardening. Photo/phone/bio. NYM F726.

Larger Than Life—Quite handsome, 40-year-old multimillionaire, single, white, M.D., who has it all, in spades: country estate, Manhattan aerie, yacht, luxury cars. The material side of the ledger is complemented by my creativity (concert musician), linguistic talents (French, German, Italian, Spanish), sportsmanship (especially skiing), dadaistic wit, Rabelaisian lust for life, and modesty. Pretty woman with curvaceous figure: come share this cornucopia. Photo sine qua non. NYM E221.

Black Man, 25—Generous, bright, seeks confident, happy woman of any race, 22-32, for mature relationship. NYM F786.

Horses, Tennis, City, Country—Share it with me! Articulate, attractive, sophisticated, successful, mid-30's lady interested in a relationship. NYM E257.

Pretty, Vivace, Renaissance Woman—50's and slender, seeking classical-jazz-outdoors-o-phile, to explore with. NYM F933.

A Special Woman—Warm, beautiful, 37, highly successful executive with busy schedule, but looking for a special, successful, attractive man with equal time limitations to share a fun-loving relationship. Send note, description, phone and or photo. PO 8200, FDR Sta. NYC 10022.

Tall, Stunning, Blonde—Single, white, Jewish female, mid-30's, warm and natural, seeks single male to share culture, the outdoors, and good conversation. NYM F934.

Swanky Fun-Loving—Italian-American, sales exec, 29, 5'10", 170, successful, sincere, sensitive, great cook, seeks attractive, loving, Christian woman. Photo, letter, phone number, please. NYM E258.

Attractive Italian Female Attorney—Bright, vivacious, well-educated, thin. Age 31. Fun-loving with eclectic tastes, warm and affectionate. Looking for a successful, attractive, introspective man, 29-40, with a similar high-level career to share a meaningful relationship. No smokers, please. NYM C706.

Tall, Slim, Jewish—Warm, attractive, non-smoking woman, seeks classical music lover in 50's. Bio. NYM F943.

Handsome Executive—Warm, successful, single man, 33, seeks slim, attractive, bright woman. Photo. NYM C711.

Charming, Pretty, Bright—Lithe, 35, 5'7", successful, sane, energetic, with wit and curiosity, seeks smart, handsome, accomplished man interested in exploring the city, the world, and the possibility of romantic partnership. Intellect, wit are essentials. Photo, bio to NYM F936.

Mid Summer Night's Dream—I am 36, slim, beautiful, Jewish, almost Ivy-PhD, no kids, spirited, sincere, feminine, sophisticated, warm, refined. I like boats, theater, movies, rock, fun and adventure. Looking for a lasting relationship with a mensch. Bio, photo, phone. NYM E259.

Guy Seeks Mate—For love, marriage, baby carriage. Likes Shakespeare, outdoors. I'm tall, secure, 40's, Christian, fit, fun. NYM F937.

Love of Life—Lovely, attractive, slim, 50ish lady seeks man, 55-65. NYM E260.

Feminine, Wall St. Executive—Petite brunette, 31. Loves fine food, cats, 50's and 60's rock 'n' roll, swimming, poker. Has not yet quit smoking. Seeks successful man, 33-43, for carefree outings and perhaps lasting friendship. If you are bright, warm, slightly jaded romantic, please send phone/photo. NYM F939.

Time After Time—Look and find. White lady, 22. Seeks man 23-35. NYM C707.

Attractive, Personable, Warm, Slim—Financially secure, professional woman, 46, divorced, no children, warm, athletic, tennis, seeks steady, stable, realistic man for committed relationship. NYM F940.

Tall, Attractive, Professional—Woman, 50, likes arts, travel, seeks professional man for caring relationship. NYM E261.

I'm Never Giving Up—Are you the one? I'm still searching for that special, beautiful, sensual, 25-35ish woman. It's been a long and lonely search, but rather than just wait for fate, I will place just one ad here for you. I'm 36, 6'3", handsome and gentle. I'm fussy, but a rare find if you're the right lady. Send a letter with photo and phone. NYM F941.

101 lbs. Of Fun—Cute, intelligent, blonde, 39, 5', L.I. ad exec, tennis player/ instructor, avid biker. Seeks sincere, warm, happy, Jewish male for good times/relationship. NYM F942.

Winsome Female, 37—Seeks charming age-appropriate male with strong hands, a warm heart. RSVP, photo. Box 213, Prince St. Sta., NYC 10012-9998.

Attractive, Male Professor—37, non-smoker, interested in marriage and family, seeks friendship with bright, attractive, slender, tallish, career-oriented woman, 30's or 20's. NYM F935.

Versatile, Vivacious—WASP female, 40's, looking for savvy, 6', professional. Please send photo, phone. NYM E254.

Are you intelligent—warm, attractive, romantic, creative, sincere, witty, sensitive, vivacious, confident, sensual, fun-loving and special?

Are you looking for someone who's intelligent, well-educated, professional, self-assured, gentle, financially secure, open, attractive, adventurous, caring, sharing and special?

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The Fair Share—Roommates. If you care with whom, what, where. Woman-woman or select coed. 145 E. 49. 212-751-1212.

APARTMENTS WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

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Amagansett—Selling furnished studio co-op on ocean. $48,000. 201-747-8886.

Doctors, Lawyers, Indian Chiefs—Ready, willing and able to buy co-ops/condos. Mr. Orta. 212-719-3527, Broker.

E. 70's Near Park—Pied ã terre, completely furnished, architect designed, move in condition, $180,000. 70 percent tax deductible. Call owner: 212-398-1719.

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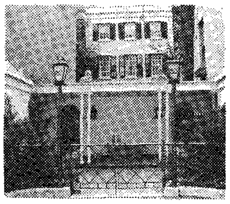

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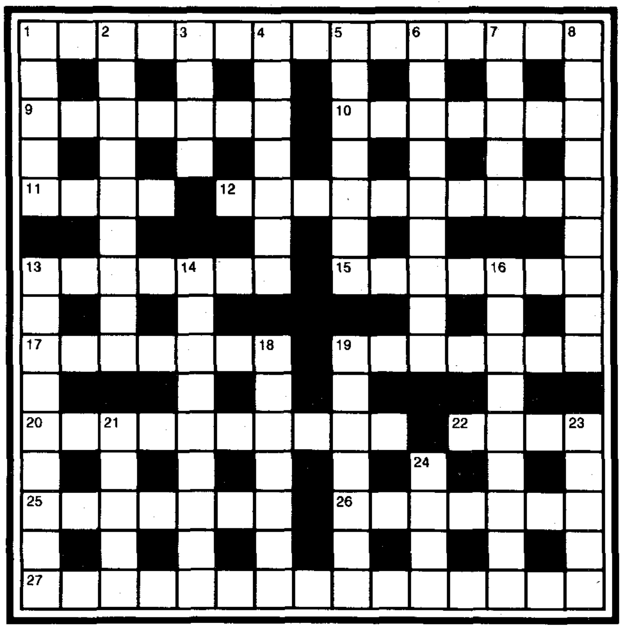
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Theatrical presentation laid on by the audience? (4, 4, 3, 4)
9 Something hard which is a cause of restraint to an insect. (7)
10 Building which will do for the editor although definitely not heated? (7)
11 Look for custom for everything. (4)
12 Piece of meat chopped up but caught with a mallet. (4, 6)
13 Valley runner in Scotland. (7)
15 Recluse appears before a little one. (7)
17 Sketch from the departure platform. (7)
19 Intermediary has to study skill in dealing with people. (7)
20 Means of arranging ten and six deep. (10)
22 Those who are superior make junior officers hot. (4)
25 He is on holiday and it being eleven about to get up—almost! (7)
26 Biblical character is liberal about a man embracing his mother. (7)
27 Beaten pipe that stopped being broken. (6, 2, 3, 4)



Down

1 Payment for president. (5)
2 Full of gas, it sounds like the apartment you let someone use. (9)
3 Emotion of a fellow listener. (4)
4 It is a scandal that our gate has been broken. (7)
5 Singer holds start of music to be vibrato? (7)
6 If beheaded the lover of luxury would find remedy in dispersal of pain. (9)
7 College window. (5)
8 Two courses provide something to eat. (9)
13 March in which the favourites are returned after nothing goes wrong. (9)
14 Wrongly kill and hide a hundred, although innocent. (9)
16 One to hold an Italian up as a lover. (9)
18 Choose artist for play. (7)
19 Plant to produce coins with an animal on. (7)
21 Vote for making fruit soft. (5)
23 The composer is an entertaining person about fifty. (5)
24 The second person to come from the Orient. (4)

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Note: Because of an error at the *Times*, last week's puzzle was a repeat from the June 18 issue.

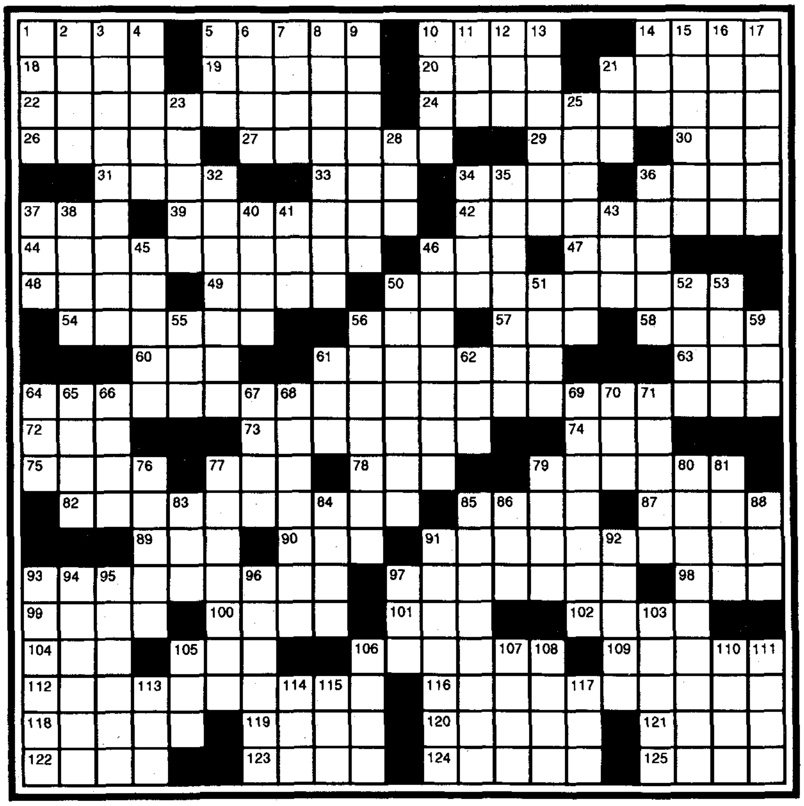
'OLYMPICS INFO':'CUE' CROSSWORD/By Maura B. Jacobson

Across

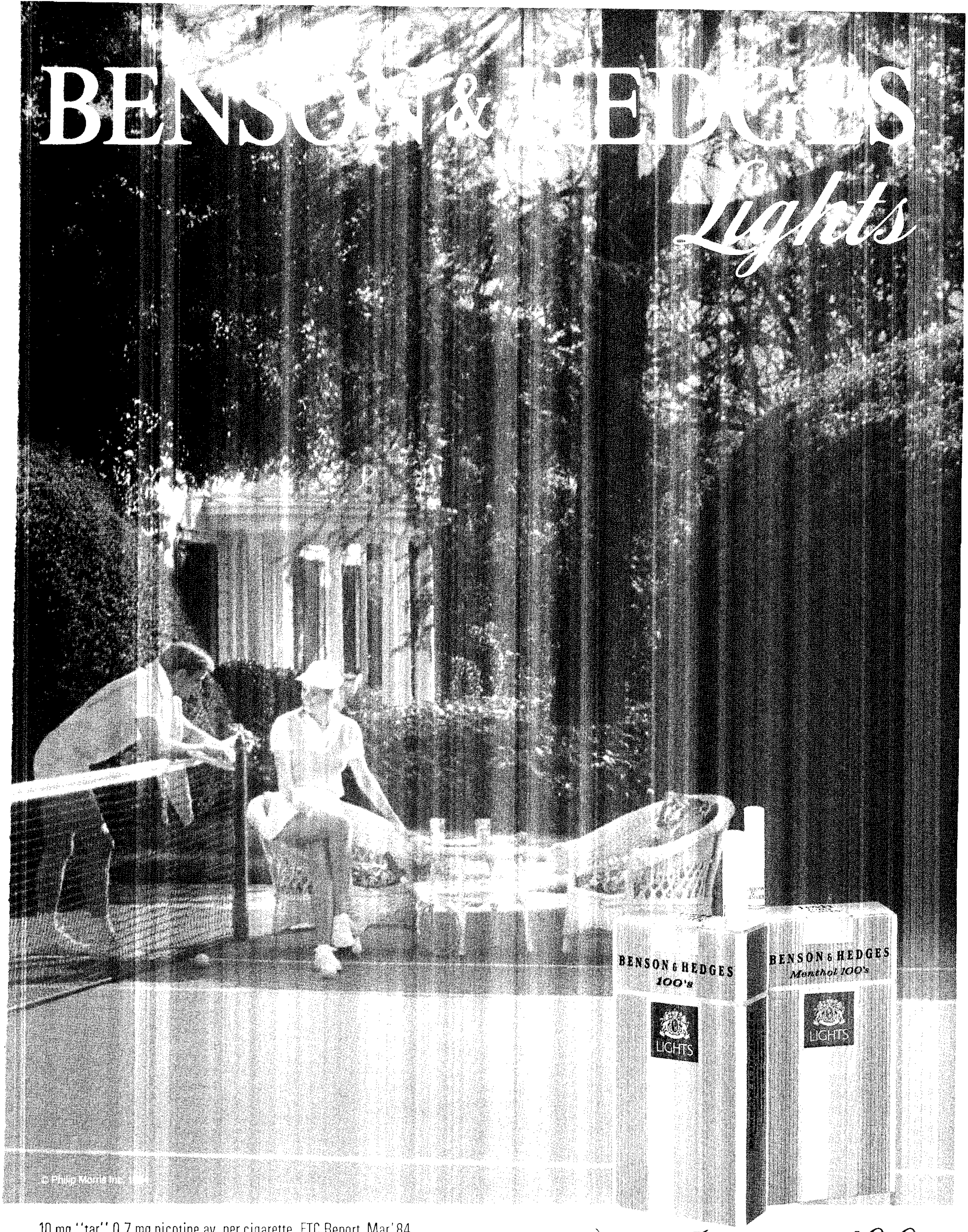
1 —— California
5 Between Tinker and Chance
10 Famed surrealist
14 Singer Cantrell
18 Have —— with
19 Olympian of films
20 First place
21 Heiss of the ice
22 Comaneci's event
24 1936 Olympics hero
26 Bridal gown material
27 Black Sea port
29 "—— Maria"
30 Asian New Year
31 Adult pullets
33 Humor
34 Dermal problem
36 Utah's lily
37 Sgt., e.g.
39 Kind of sale
42 Olympian Babe
44 Irish boxing-team member, 1928
46 Bit of butter
47 Flock female
48 Wigwam: var.
49 Aft's opposite
50 Skiing stars, 1984
54 Wisconsin city
56 Research rodent
57 Doggy-bag item
58 —— contendere
60 Lt.'s school
61 Olympic parade groupings
63 Malabar Coast port
64 Olympics motto
72 Secure a fall, in wrestling
73 —— over (relaying)
74 Three —— match
75 Scrounging bugs
77 Atmospheric prefix
78 Stable staple
79 Take for granted
82 Olympics awards
85 Burrowing animal
87 Gangplank
89 Vowel sequence
90 Laid up
91 Finnish distance runner, 1920s
93 Olympics events
97 Sicilian wine
98 Krazy ——
99 Bird, to Caesar
100 Prefix with meter
101 Dolphin whale
102 Speed skater Schenk, et al.
104 Costa —— Sol
105 Sight at Chamonix
106 Nebraska Indians
109 French king Hugh
112 Winter winner, 1980
116 1968 Olympics site
118 Inklings
119 Clock the speed
120 Addicts
121 Live —— (carouse)
122 Par for the course
123 Mimic
124 Hispanic disco
125 U.S. Treasurer —— T. Morton

Down

1 Duffel and tote
2 Novelist Seton
3 1912 Olympics champ
4 Warbucks's girl
5 Querying utterances
6 White House no
7 Geraint's lady
8 What sake is
9 Judge's sitting
10 —— vu
11 Fruit drink
12 Guitarist Paul
13 —— outs
14 Partner of order
15 Mountain ridges
16 The objective self
17 Former Dodger manager
21 Winning miler, 1980
23 Yearbook
25 Actor Sloane
28 Depot: abbr.
32 Be enough
34 Esau's wife
35 Limes' relatives
36 Roll of yarn
37 Volleyball fixture
38 Cradle's kin
40 Coagulate
41 Son of Odin
43 Monogram of the Wobblies
45 —— wintergreen
46 Doctor's client
50 Bob of decathlon fame
51 Whilom
52 Egg drink: var.
53 Wild plum
55 Teammate of Hubbell
56 Soft plaything
59 Rowing event need
61 Author Anaïs
62 Assn.
64 Health club
65 Hockey position
66 Division word
67 Syngman of Korea
68 Not as fragile
69 Childhood rash
70 Sides, at cricket
71 Pacific island republic
76 Bed rails
77 Good-natured
79 Thomas —— Edison
80 Swimming ace, 1972
81 Poet Lazarus
83 German article
84 Part of a.k.a.
85 Italian peeress
86 W. Hemisphere gp.
88 Peach discard
91 Paterson's neighbor
92 Drug: prefix
93 Gradually appear on-screen
94 Work too hard
95 More unctuous
96 Per ——
97 P.T.A. gal
103 Ancient Rumania
105 Checkup sounds
106 Singleton
107 Feat for 19-Across
108 Knightly titles
110 Implement kit
111 Do blood sampling
113 Gear wheel
114 Tango finale
115 Scottish uncle
117 Johnny Reb's govt.



Solutions to last week's puzzles appear on page 84.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BENSON & HEDGES 100's
LIGHTS
BENSON & HEDGES Menthol 100's
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10 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report Mar.'84.

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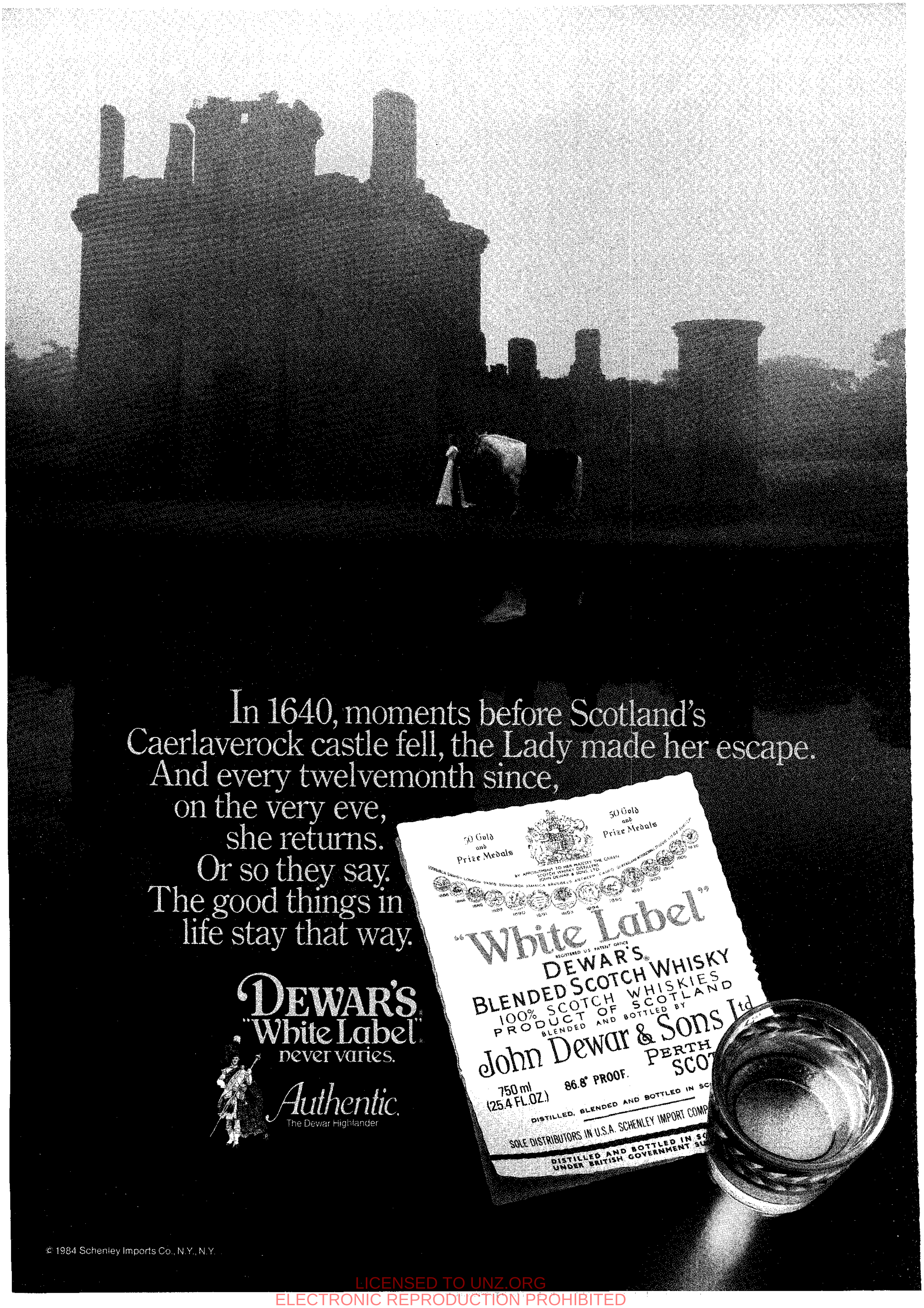
In 1640, moments before Scotland's Caerlaverock castle fell, the Lady made her escape.
And every twelvemonth since,
on the very eve,
she returns.
Or so they say.
The good things in
life stay that way.
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